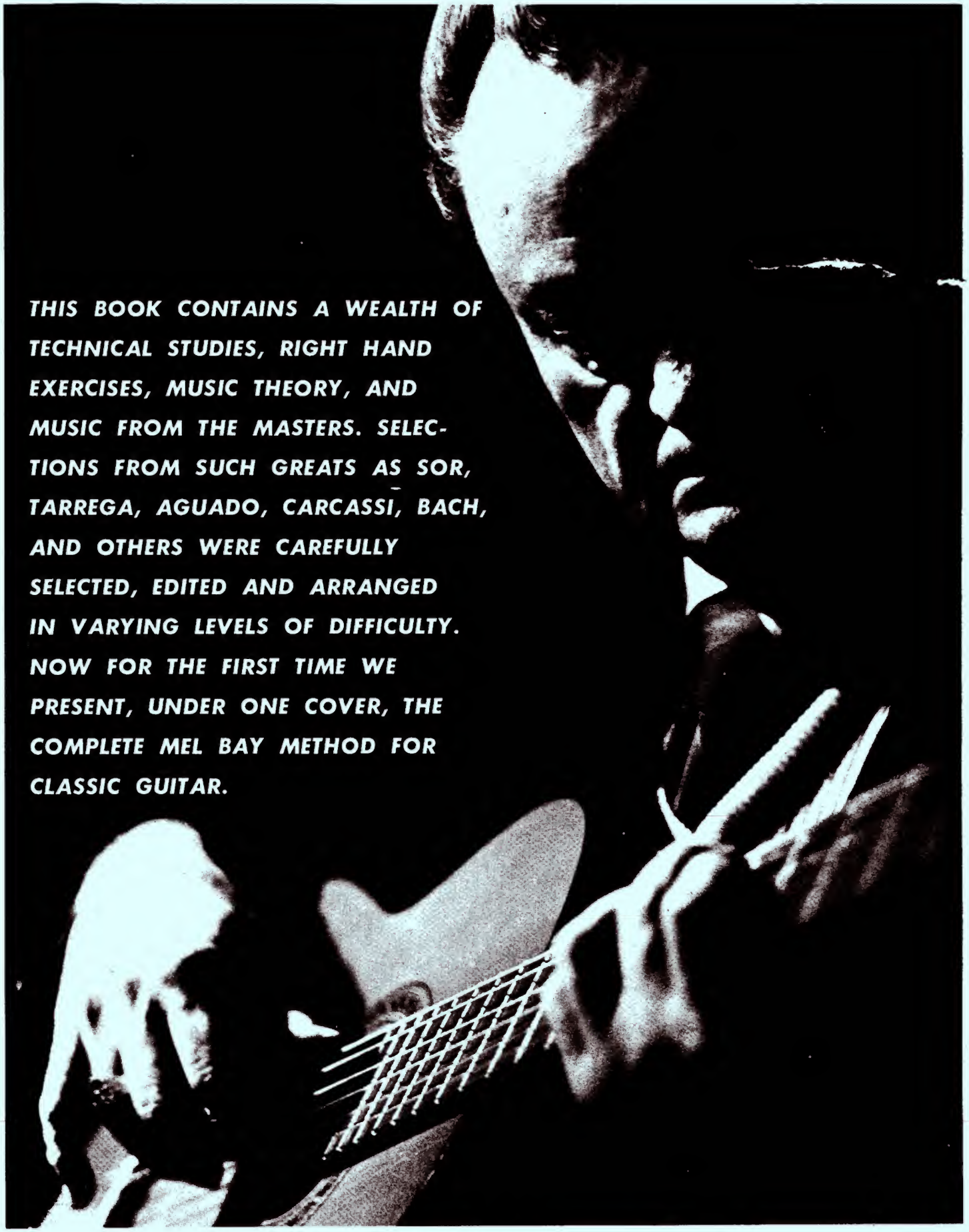
The Complete Mel Bay Method For Classic Guitar



THIS BOOK CONTAINS A WEALTH OF TECHNICAL STUDIES, RIGHT HAND EXERCISES, MUSIC THEORY, AND MUSIC FROM THE MASTERS. SELECTIONS FROM SUCH GREATS AS SOR, TARREGA, AGUADO, CARCASSI, BACH, AND OTHERS WERE CAREFULLY SELECTED, EDITED AND ARRANGED IN VARYING LEVELS OF DIFFICULTY. NOW FOR THE FIRST TIME WE PRESENT, UNDER ONE COVER, THE COMPLETE MEL BAY METHOD FOR CLASSIC GUITAR.

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REQUIRED SUPPLEMENTS

1.	EASY CLASSIC SOLOS	—	Easy Solos
2.	GREAT CLASSIC SOLOS	—	Intermediate
3.	DELUXE ALBUM OF CLASSICAL GUITAR MUSIC	—	Advanced
4.	FLAMENCO GUITAR	—	Intermediate
5.	DELUXE GUITAR SCALE BOOK	—	Theory
6.	SOLO FOLIO #1	—	Easy
7.	GUITAR TECHNIC	—	Technic
8.	GUITAR FINGERBOARD HARMONY	—	Theory
9.	GUITAR ARPEGGIO STUDIES	—	Technic
10.	GUITAR ENSEMBLES	—	Quartets
11.	GUITAR DUETS ON GREAT CLASSIC THEMES	—	Duets
12.	SACRED GUITARIST	—	Solos
13.	GOSPEL GUITAR	—	Solos

MEL BAY PUBLICATIONS • PACIFIC, MISSOURI 63069

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LAPPEENRANNAN
MAAKUNTAKIRJASTO

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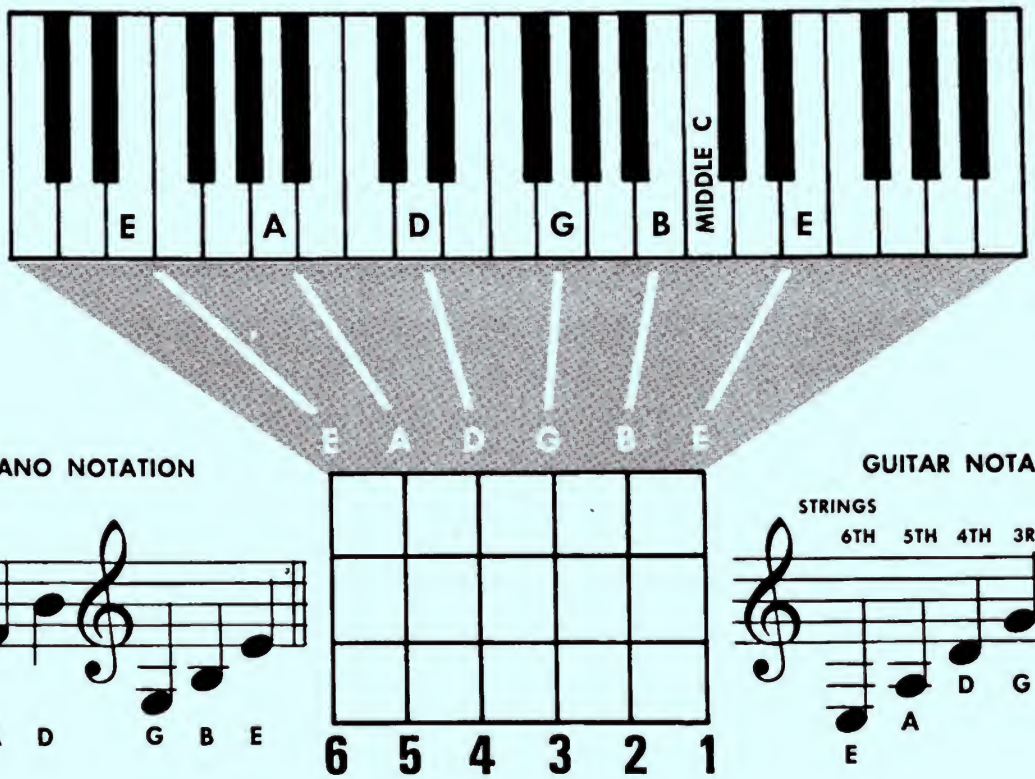
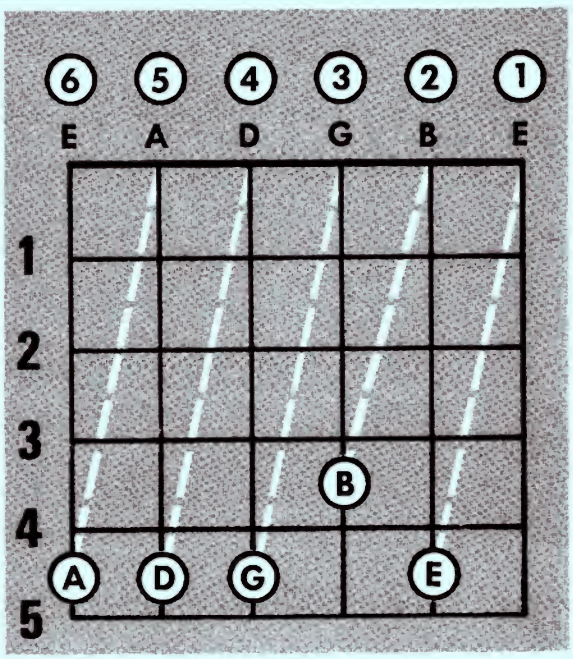
TUNING THE GUITAR

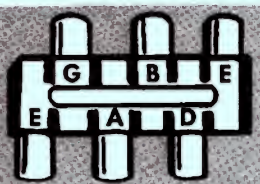
The six open strings of the guitar will be of the same pitch as the six notes shown in the illustration of the piano keyboard. Note that five of the strings are below the middle C of the piano keyboard.



ANOTHER METHOD OF TUNING

1. Tune the 6th string in unison to the **E** or twelfth white key to the LEFT of MIDDLE C on the piano.
2. Place the finger behind the fifth fret of the 6th string. This will give you the tone or pitch of the 5th string. **(A)**
3. Place finger behind the fifth fret of the 5th string to get the pitch of the 4th string. **(D)**
4. Repeat same procedure to obtain the pitch of the 3rd string. **(G)**
5. Place finger behind the FOURTH FRET of the 3rd string to get the pitch of the 2nd string. **(B)**
6. Place finger behind the fifth fret of the 2nd string to get the pitch of the 1st string. **(E)**



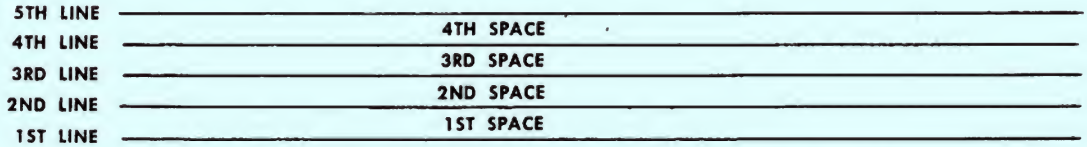


PITCH PIPES

Pitch pipes with instructions for their usage may be obtained at any music store. Each pipe will have the correct pitch of each guitar string and are recommended to be used when a piano is not available.

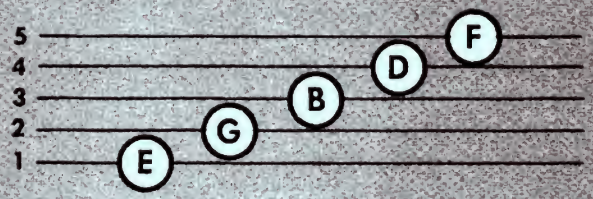
THE RUDIMENTS OF MUSIC

THE STAFF: Music is written on a STAFF consisting of FIVE LINES and FOUR SPACES. The lines and spaces are numbered upward as shown:



THE LINES AND SPACES ARE NAMED AFTER LETTERS OF THE ALPHABET.

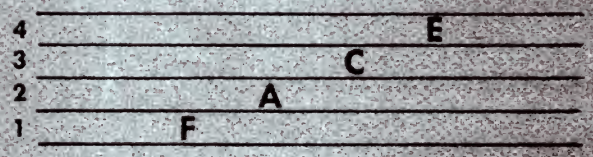
The **LINES** are named as follows:



Fine
Does
Boy
Good

The letters can easily be remembered by the sentence — Every

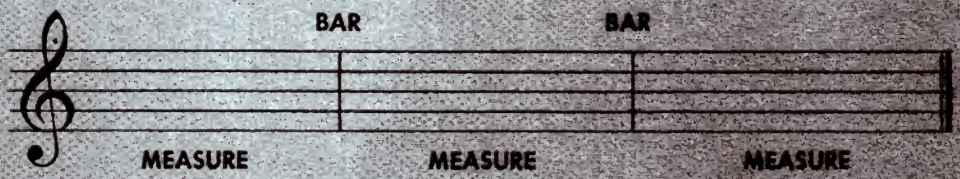
The letter-names of the **SPACES** are:



They spell the word F-A-C-E

The musical alphabet has seven letters — A B C D E F G

The **STAFF** is divided into measures by vertical lines called **BARS**



DOUBLE BARS MARK THE END OF A SECTION OR STRAIN OF MUSIC.

THE CLEF:

THIS SIGN IS THE TREBLE OR G CLEF.

ALL GUITAR MUSIC WILL BE WRITTEN IN THIS CLEF.

THE SECOND LINE OF THE TREBLE CLEF IS KNOWN AS THE G LINE. MANY PEOPLE CALL THE TREBLE CLEF THE G CLEF BECAUSE IT CIRCLES AROUND THE G LINE.

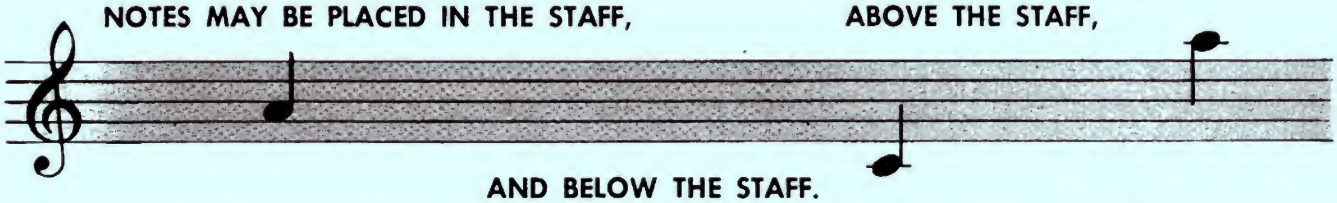
NOTES:

THIS IS A NOTE:

A NOTE HAS THREE PARTS. THEY ARE

The HEAD
The STEM
The FLAG

NOTES MAY BE PLACED IN THE STAFF, ABOVE THE STAFF,



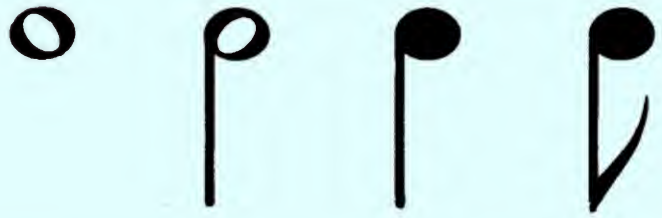
AND BELOW THE STAFF.

A note will bear the name of the line or space it occupies on the staff.
The location of a note in, above or below the staff will indicate the Pitch.

PITCH: the highness or lowness of a tone.

TONE: a musical sound.

TYPES OF NOTES



THE TYPE OF NOTE WILL INDICATE THE LENGTH OF ITS SOUND.

THIS IS A WHOLE NOTE.
THE HEAD IS HOLLOW.
IT DOES NOT HAVE A STEM.

= 4 BEATS
A WHOLE-NOTE WILL RECEIVE FOUR BEATS OR COUNTS.

THIS IS A HALF NOTE
THE HEAD IS HOLLOW.
IT HAS A STEM.

= 2 BEATS
A HALF-NOTE WILL RECEIVE TWO BEATS OR COUNTS.

THIS IS A QUARTER NOTE
THE HEAD IS SOLID.
IT HAS A STEM.

= 1 BEAT
A QUARTER NOTE WILL RECEIVE ONE BEAT OR COUNT.

THIS IS AN EIGHTH NOTE
THE HEAD IS SOLID.
IT HAS A STEM AND A FLAG.

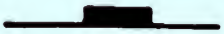
= ½ BEAT
AN EIGHTH-NOTE WILL RECEIVE ONE-HALF BEAT OR COUNT. (2 FOR 1 BEAT)

RESTS:

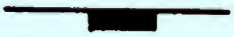
A REST is a sign used to designate a period of silence.
This period of silence will be of the same duration of time as the note to which it corresponds.

THIS IS AN EIGHTH REST

THIS IS A QUARTER REST

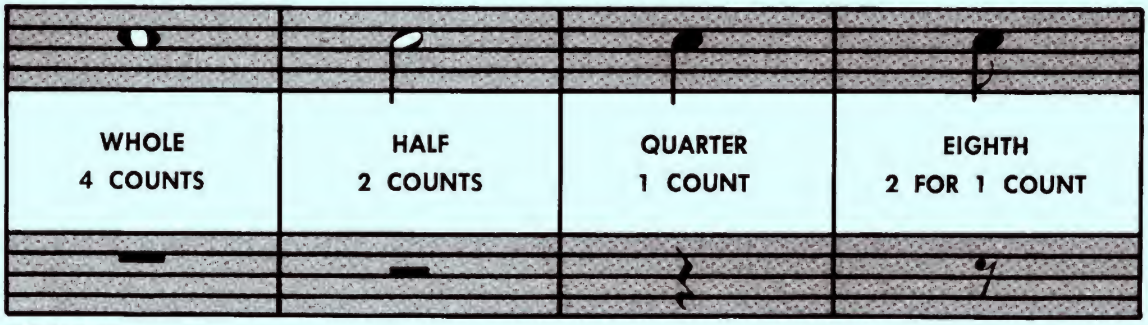


THIS IS A HALF REST. NOTE THAT IT LAYS ON THE LINE.



THIS IS A WHOLE REST. NOTE THAT IT HANGS DOWN FROM THE LINE.

NOTES



RESTS

THE TIME SIGNATURE

THE ABOVE EXAMPLES ARE THE COMMON TYPES OF TIME SIGNATURES TO BE USED IN THIS BOOK.

$\frac{4}{4}$

THE TOP NUMBER INDICATES THE NUMBER OF BEATS PER MEASURE.

THE BOTTOM NUMBER INDICATES THE TYPE OF NOTE RECEIVING ONE BEAT.

$\frac{4}{4}$

4 BEATS PER MEASURE

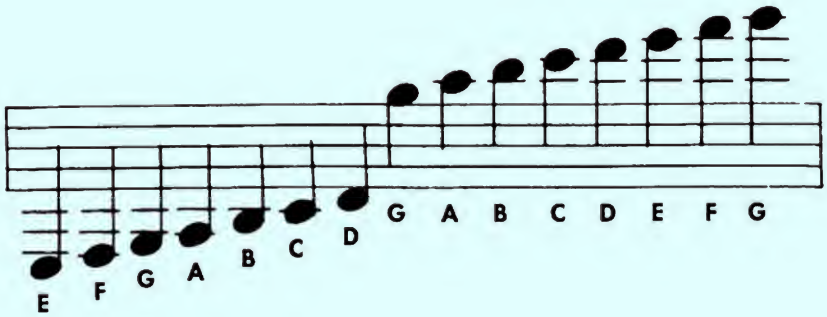
A QUARTER-NOTE RECEIVES ONE BEAT

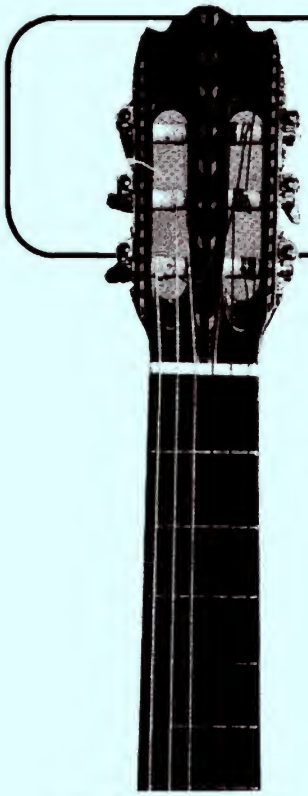
SIGNIFIES SO CALLED "COMMON TIME" AND IS SIMPLY ANOTHER WAY OF DESIGNATING $\frac{4}{4}$ TIME.

LEDGER LINES:

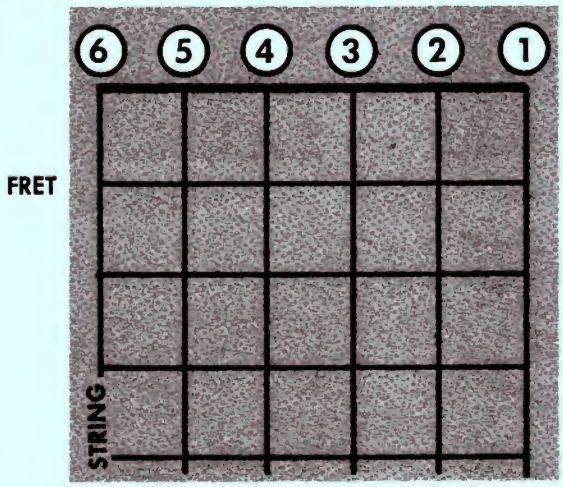
When the pitch of a musical sound is below or above the staff, the notes are then placed on, or between, extra lines called LEDGER LINES.

THEY WILL BE LIKE THIS:





THE FINGERBOARD



The vertical lines are the STRINGS.

The horizontal lines are the FRETS.

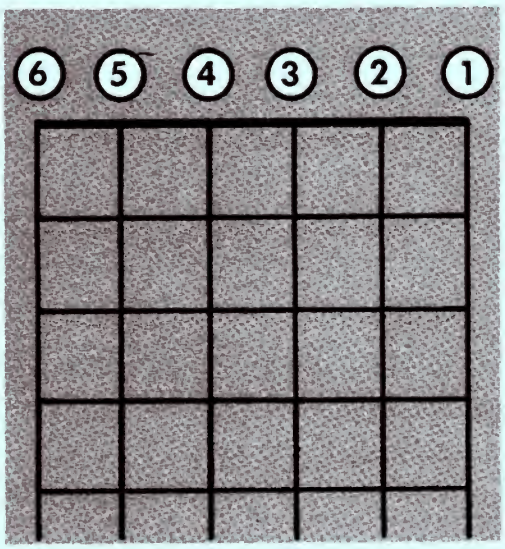
The encircled numbers are the number of the STRINGS.

STRING-NUMBERS: The encircled numbers **6 5 4 3 2 1** will be the numbers of the STRINGS.

CHARTS:

The charts used in this book will have the VERTICAL-LINES as the STRINGS and the HORIZONTAL-LINES as the FRETS.

Reading from left to right the strings will be: (6) (5) (4) (3) (2) (1)

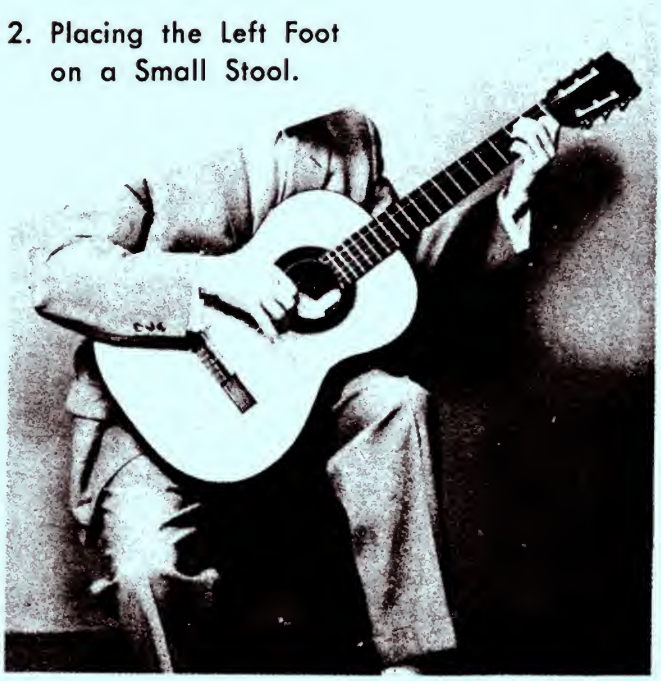


The Correct Way To Hold the Guitar

(TWO WAYS SHOWN)

1. The Left Leg Crossed over the Right.

2. Placing the Left Foot on a Small Stool.



THE RIGHT HAND (R. H.)

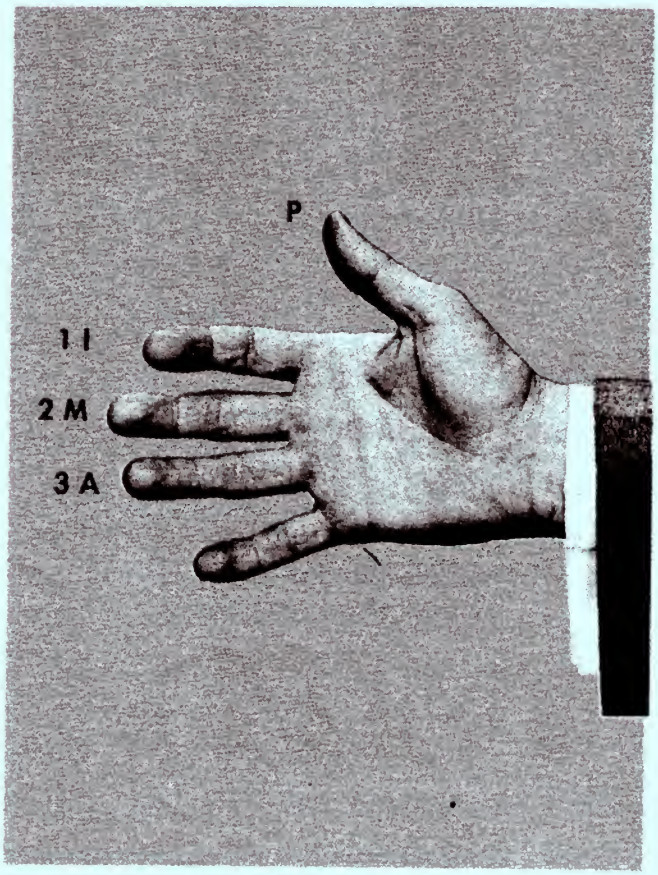
THE RIGHT HAND FINGERS WILL BE DESIGNATED AS

1 = I

2 = M

3 = A

Thumb = P

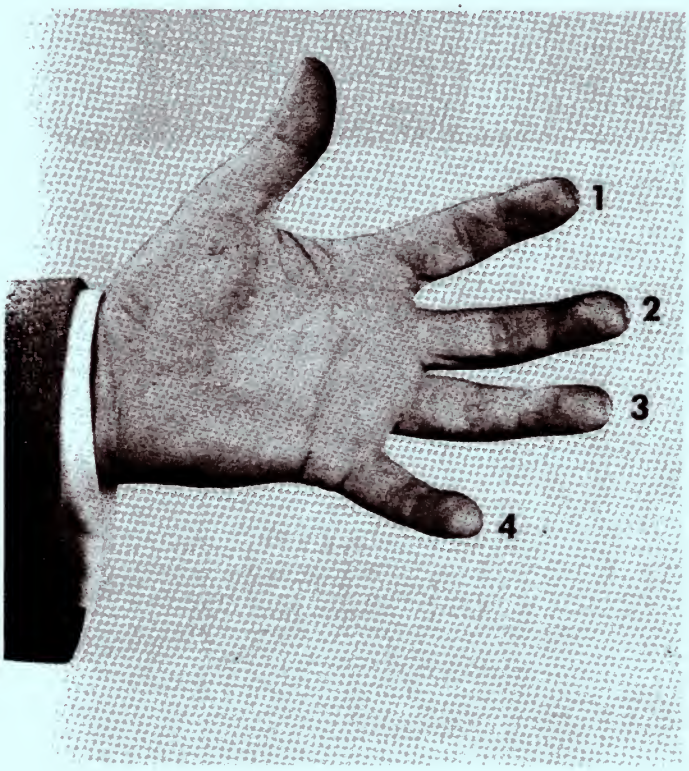


THE NAMES OF THE R. H. FINGERS ARE:

(English)	(ABV)	(Spanish)
1st — Index	(I)	Indice
2nd — Middle	(M)	Medio
3rd — Ring	(A)	Anular
Thumb —	(P)	Pulgar

Plucking the Strings

THE LEFT HAND
(L. H.)

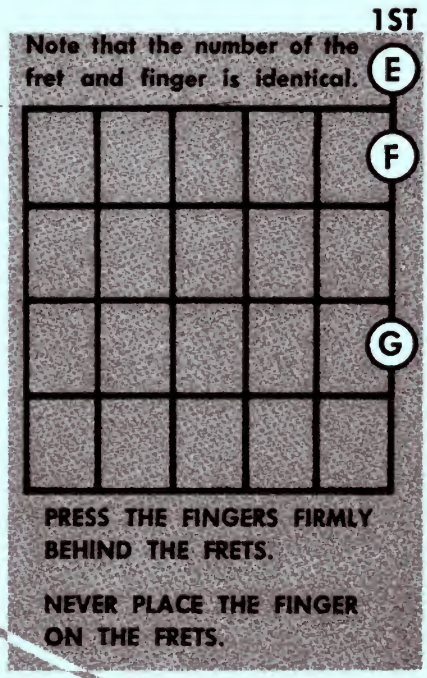


The Left Hand Position

Place your fingers **firmly** on the strings **directly behind the frets.**

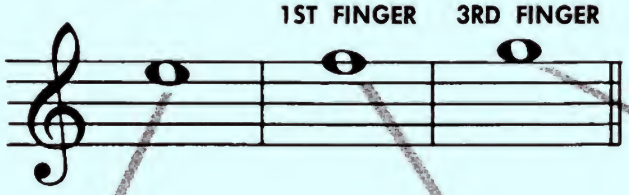
NOTES ON THE FIRST STRING

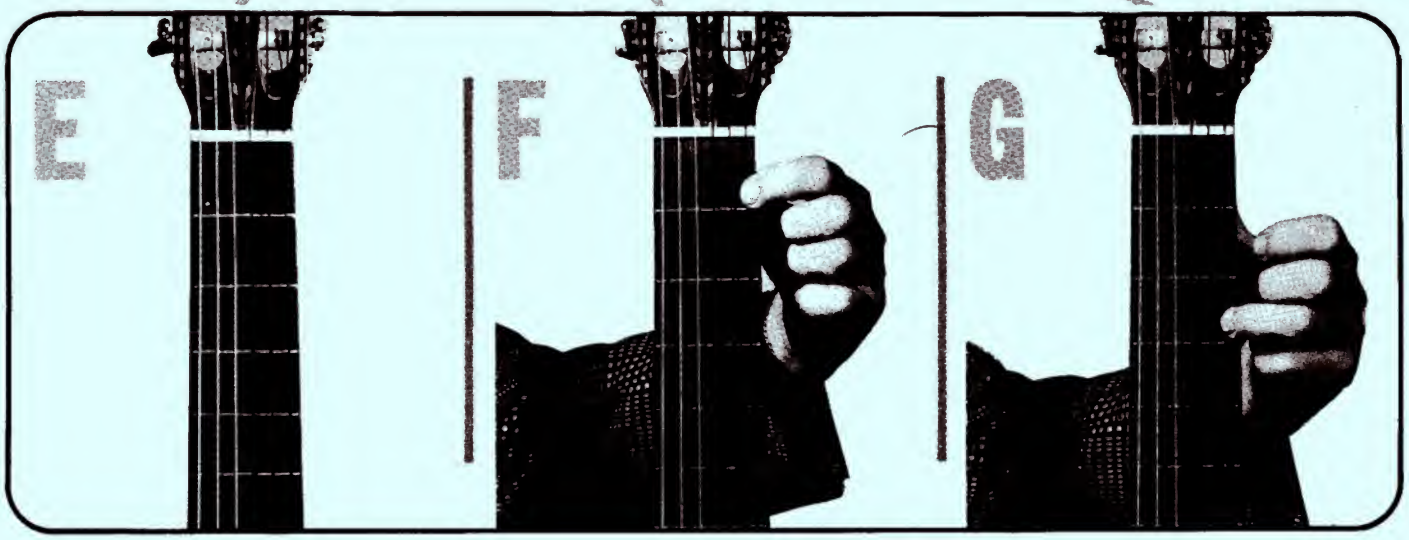
E



E F G

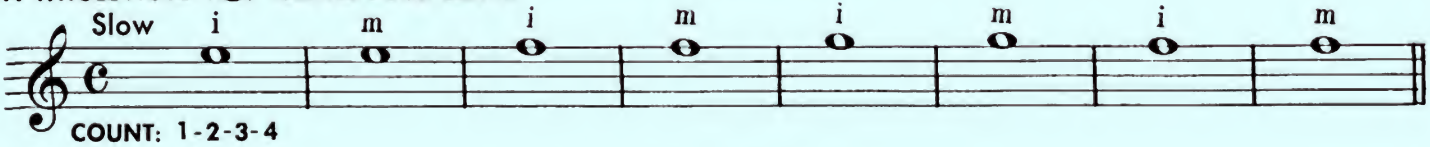
(OPEN) 1ST FRET 1ST FINGER 3RD FRET 3RD FINGER





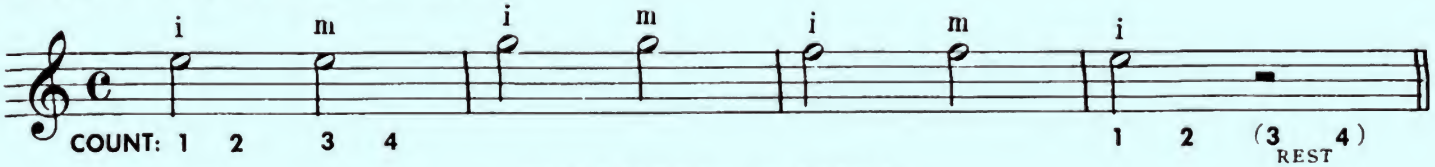
WHOLE NOTES

A WHOLE-NOTE (𝅝) receives FOUR BEATS.



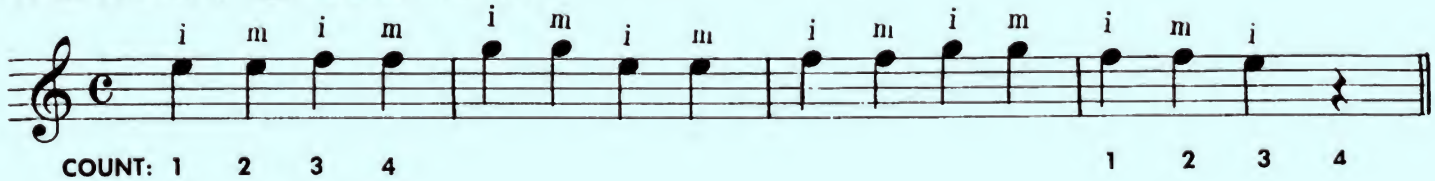
HALF NOTES

A HALF-NOTE (𝅗𝅥) receives TWO BEATS.



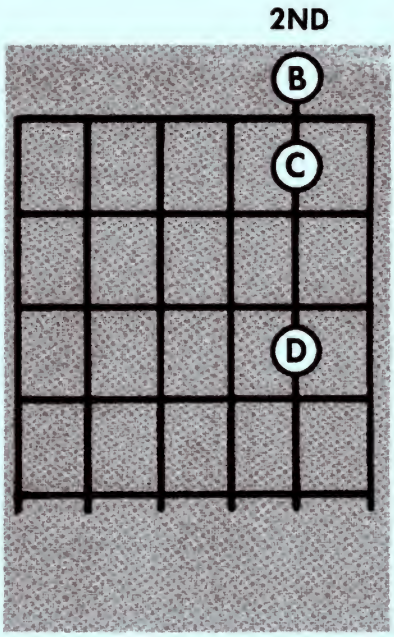
QUARTER NOTES

A QUARTER-NOTE (♩) receives ONE BEAT.



NOTES ON THE SECOND STRING

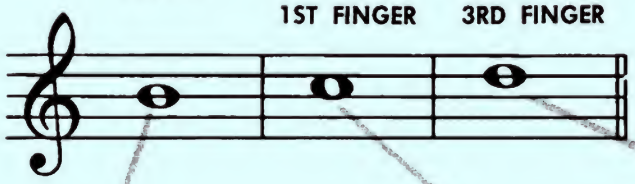
B



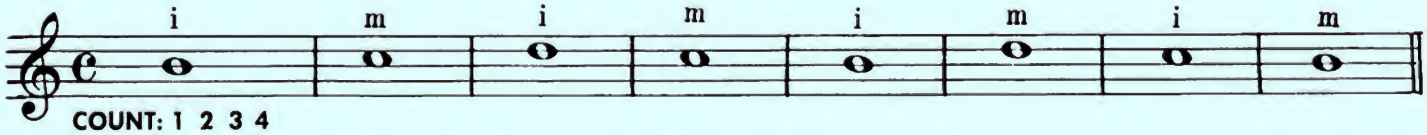
THREE NOTES ON THE 2ND STRING

B C D

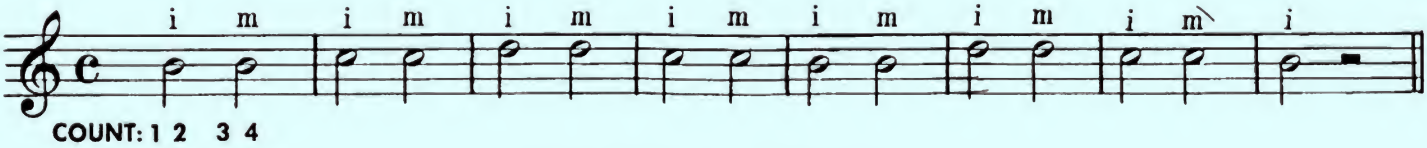
(OPEN) 1ST FRET 1ST FINGER 3RD FRET 3RD FINGER



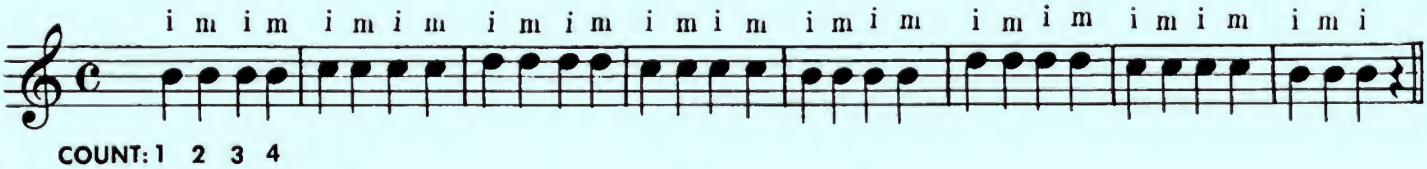
WHOLE NOTES



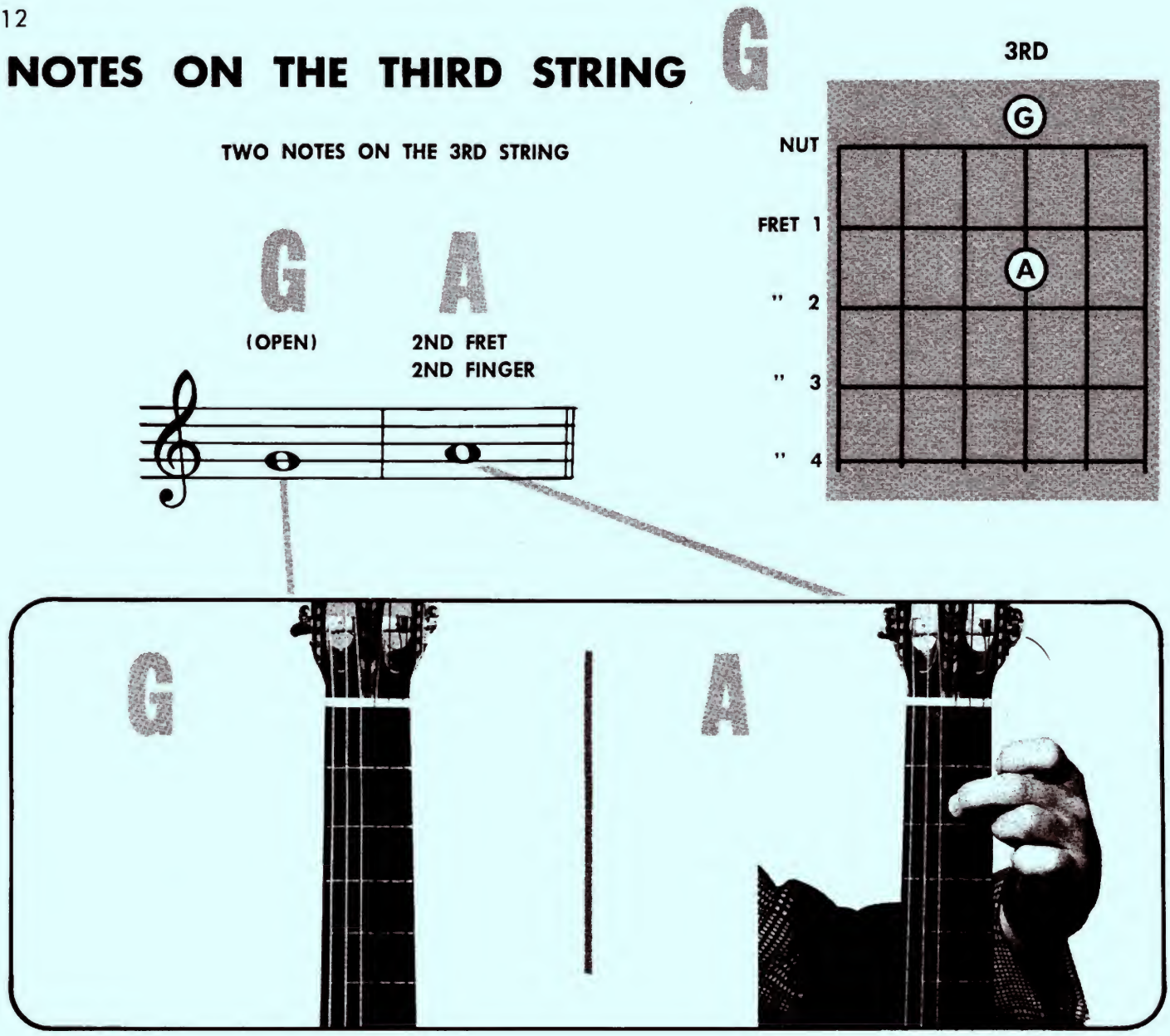
HALF NOTES



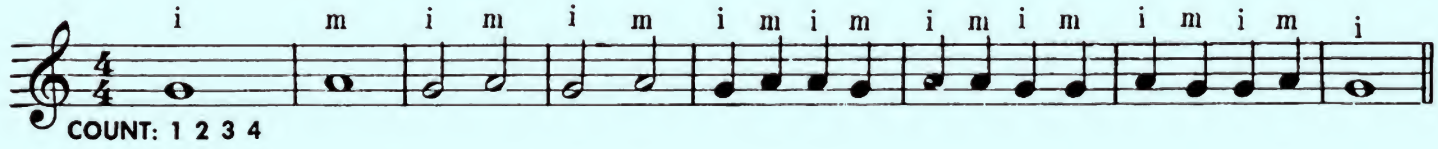
QUARTER NOTES



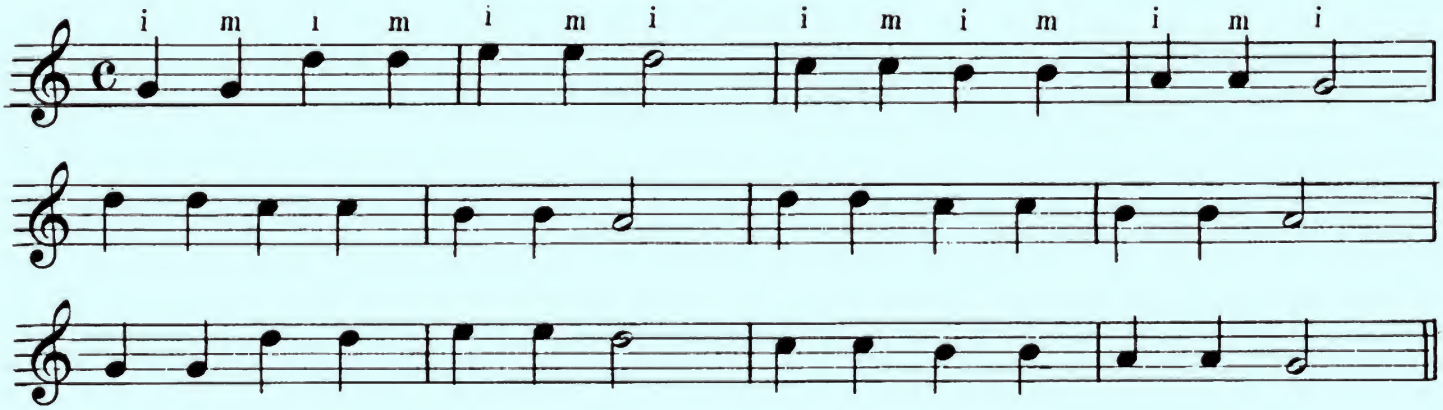
NOTES ON THE THIRD STRING



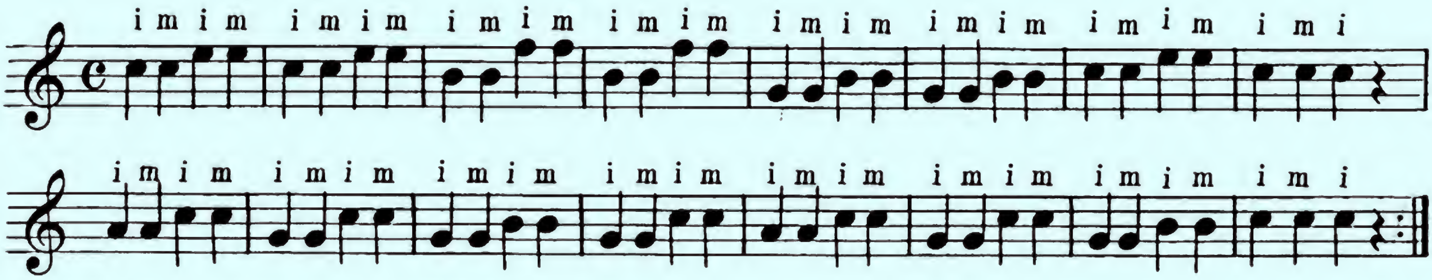
A STUDY ON THE THIRD STRING



Sparkling Stella

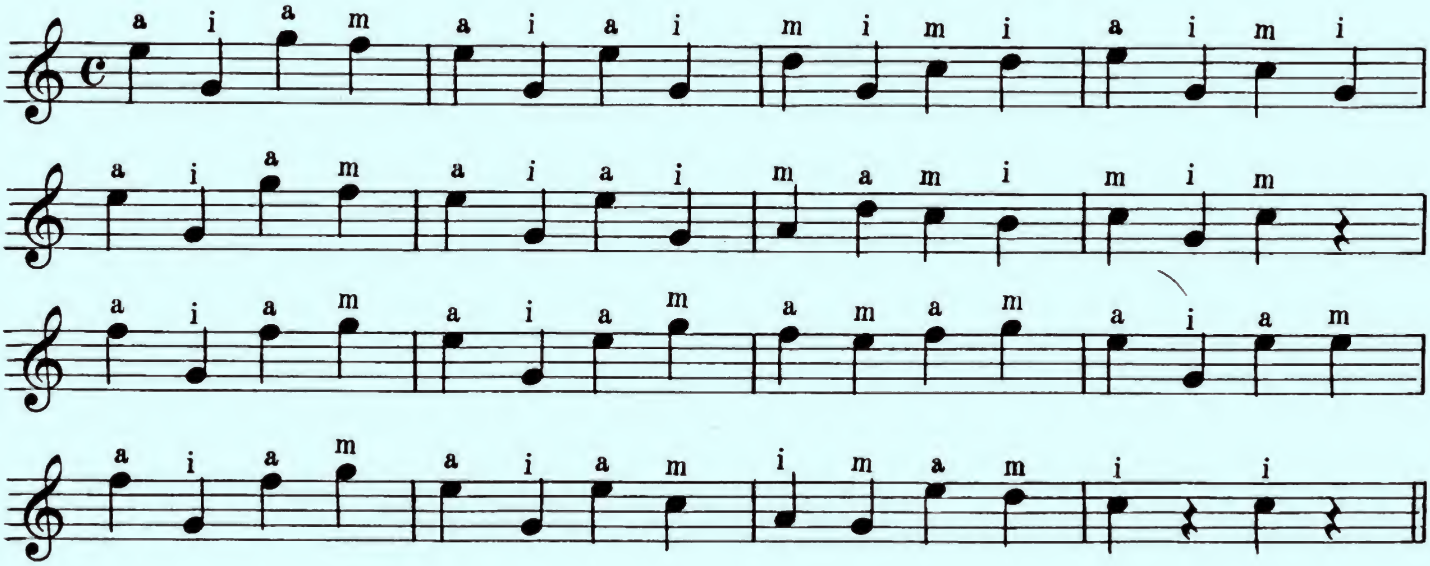


Right Hand Study

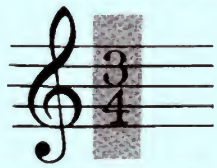


Repeat the above study until mastered.

Introducing the Right Hand Third Finger (a)



THREE-FOUR TIME

This sign  indicates THREE-FOUR time.

3 — BEATS PER MEASURE.
4 — TYPE OF NOTE RECEIVING ONE BEAT (quarter note).

In THREE-FOUR time, we will have three beats per measure.

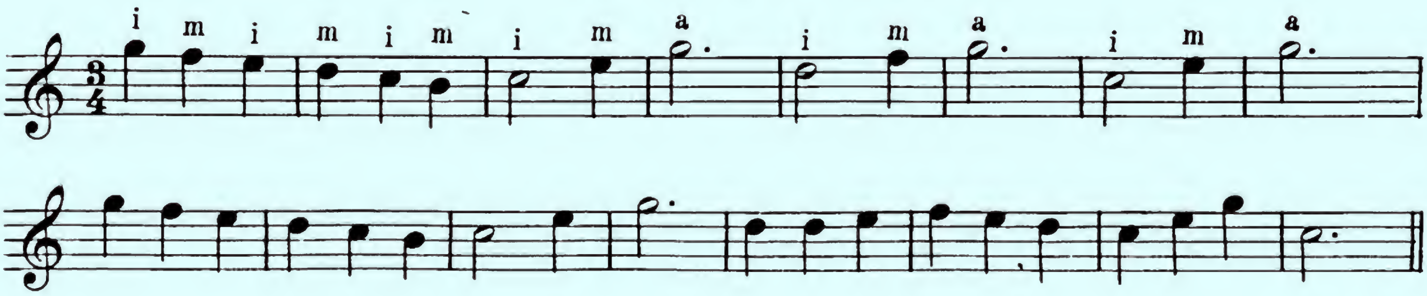
DOTTED HALF NOTES

A dot (•) placed behind a note increases its value by one-half.

A dotted half-note (𝅗𝅥.) will receive three beats.

𝅗𝅥 = 2 COUNTS 𝅗𝅥. = 3 COUNTS

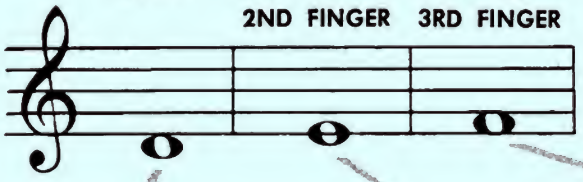
The Merry Men

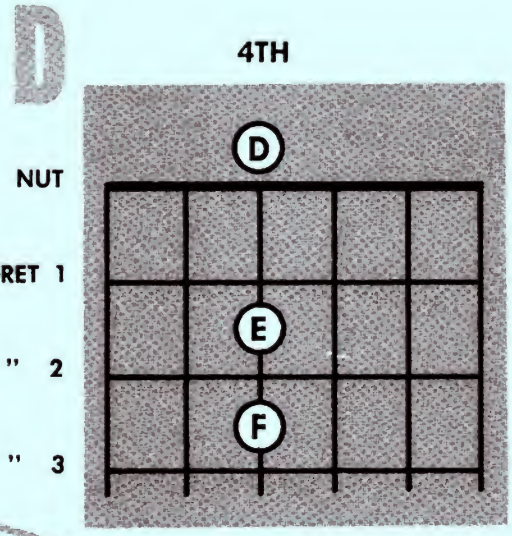


NOTES ON THE FOURTH STRING

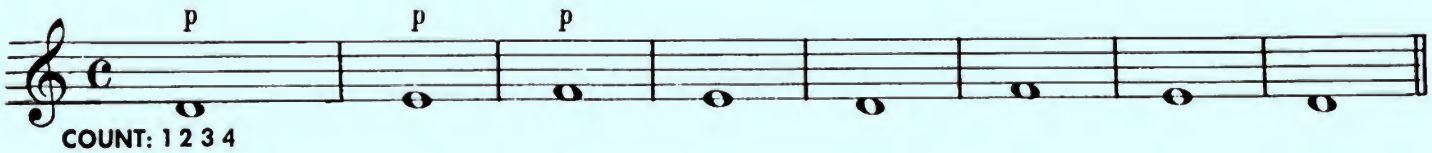
THREE NOTES ON THE 4TH STRING

D E F



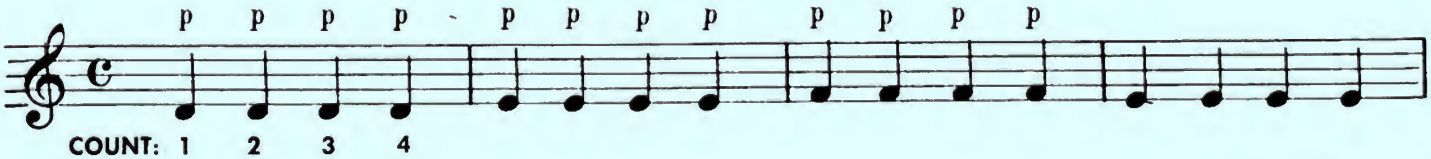


WHOLE NOTES



HALF NOTES

QUARTER NOTES



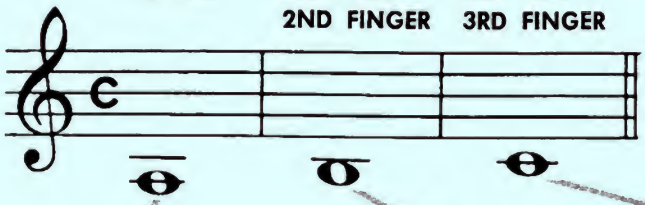
NOTES ON THE FIFTH STRING A

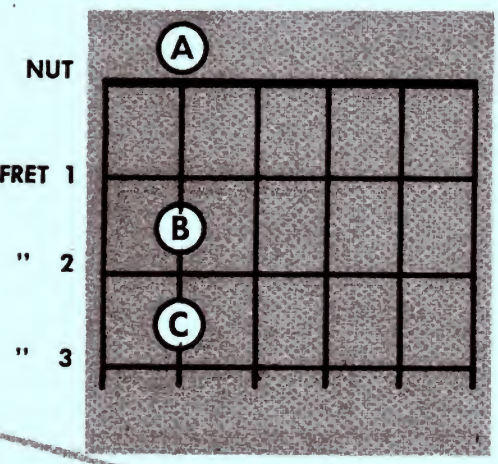
5TH

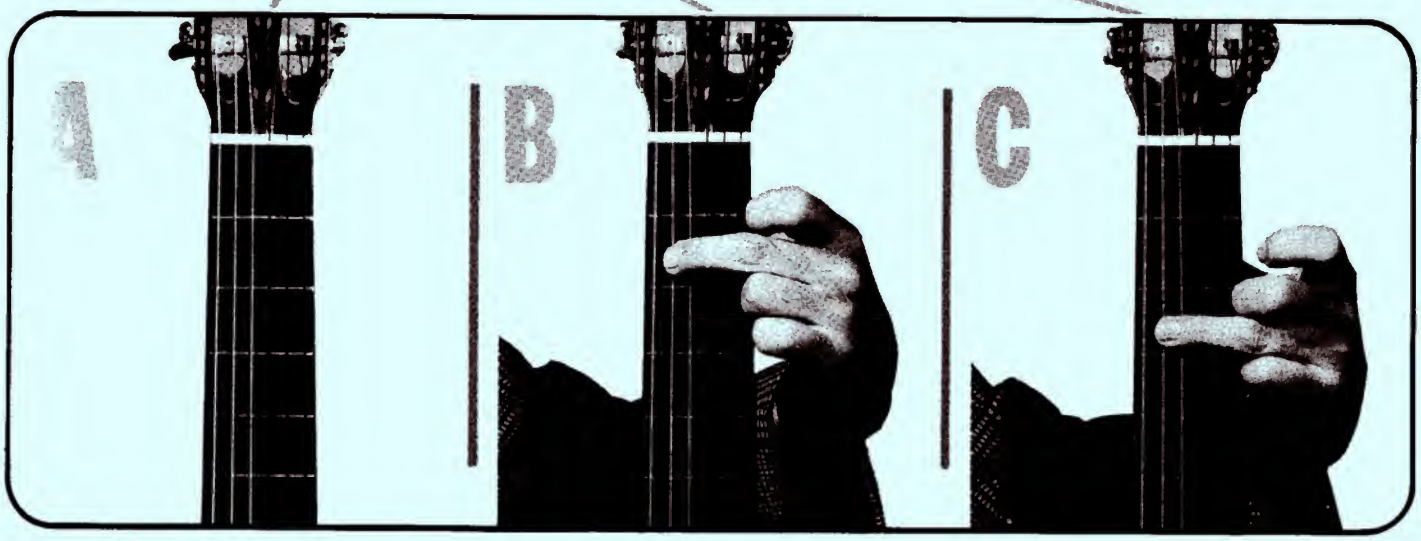
THREE NOTES ON THE 5TH STRING

A B C

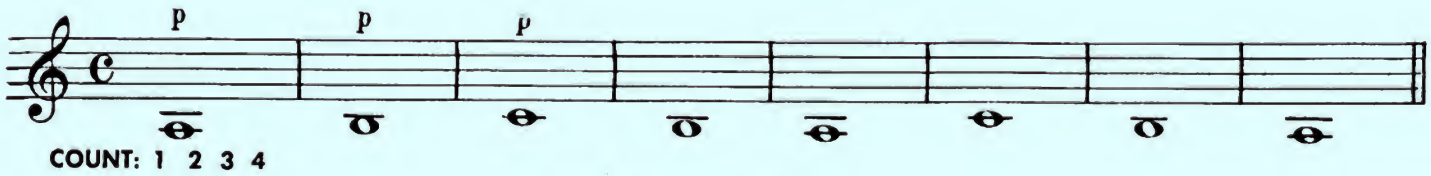
(OPEN) 2ND FRET 2ND FINGER 3RD FRET 3RD FINGER







WHOLE NOTES



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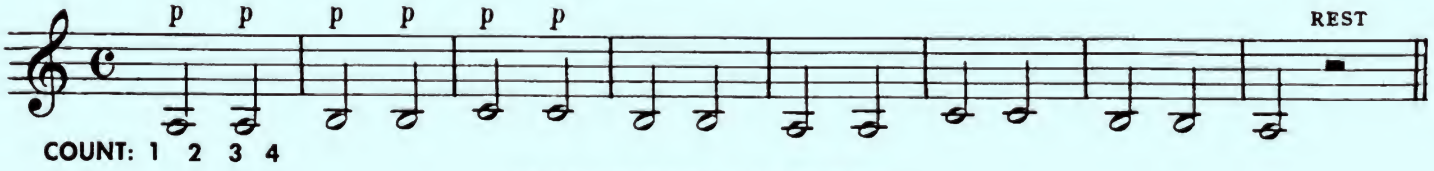

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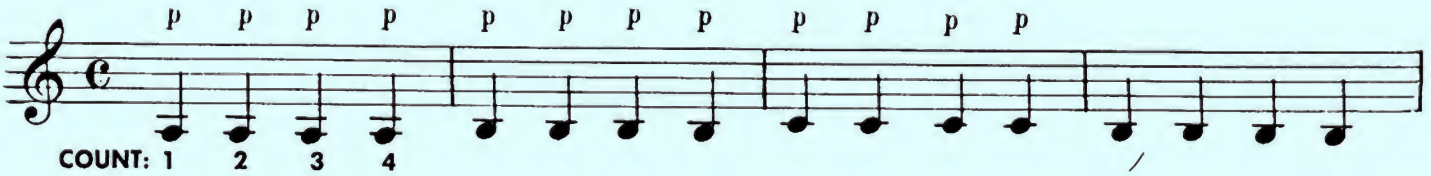
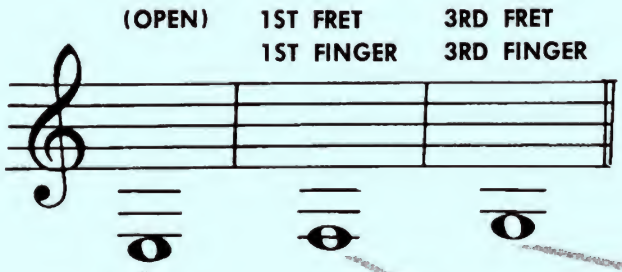
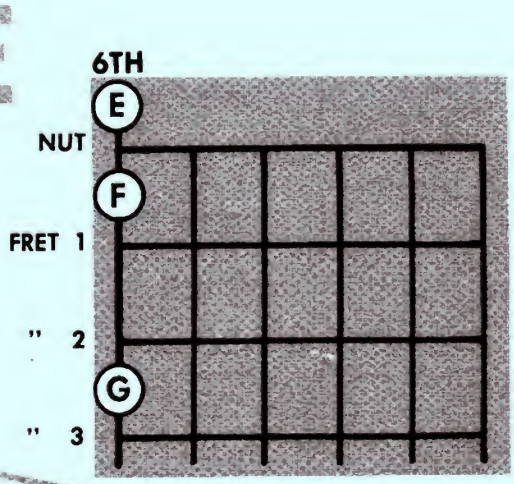


NOTES ON THE SIXTH STRING

THREE NOTES ON THE 6TH STRING





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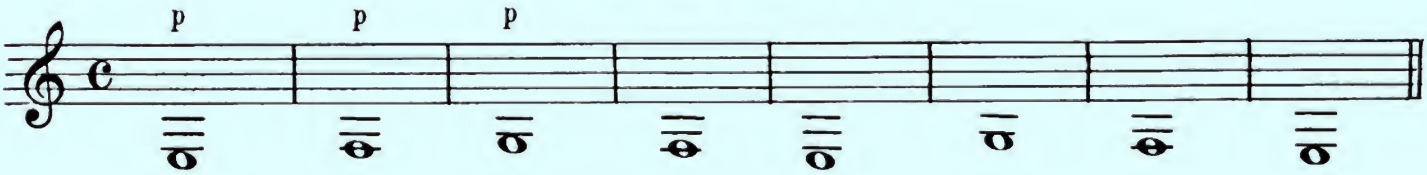
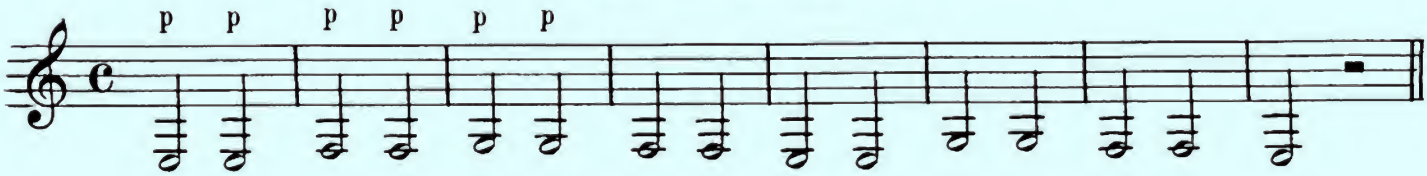


HALF NOTES



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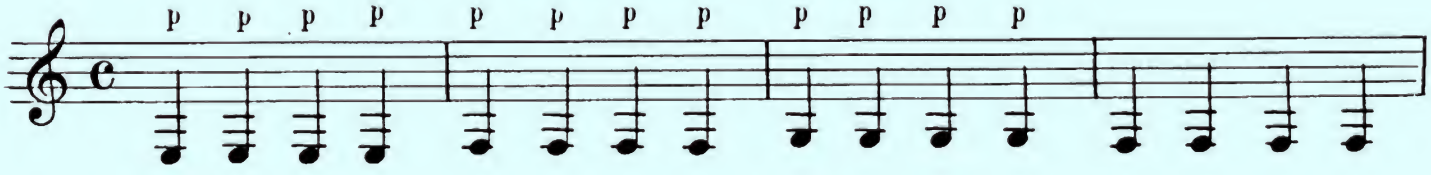


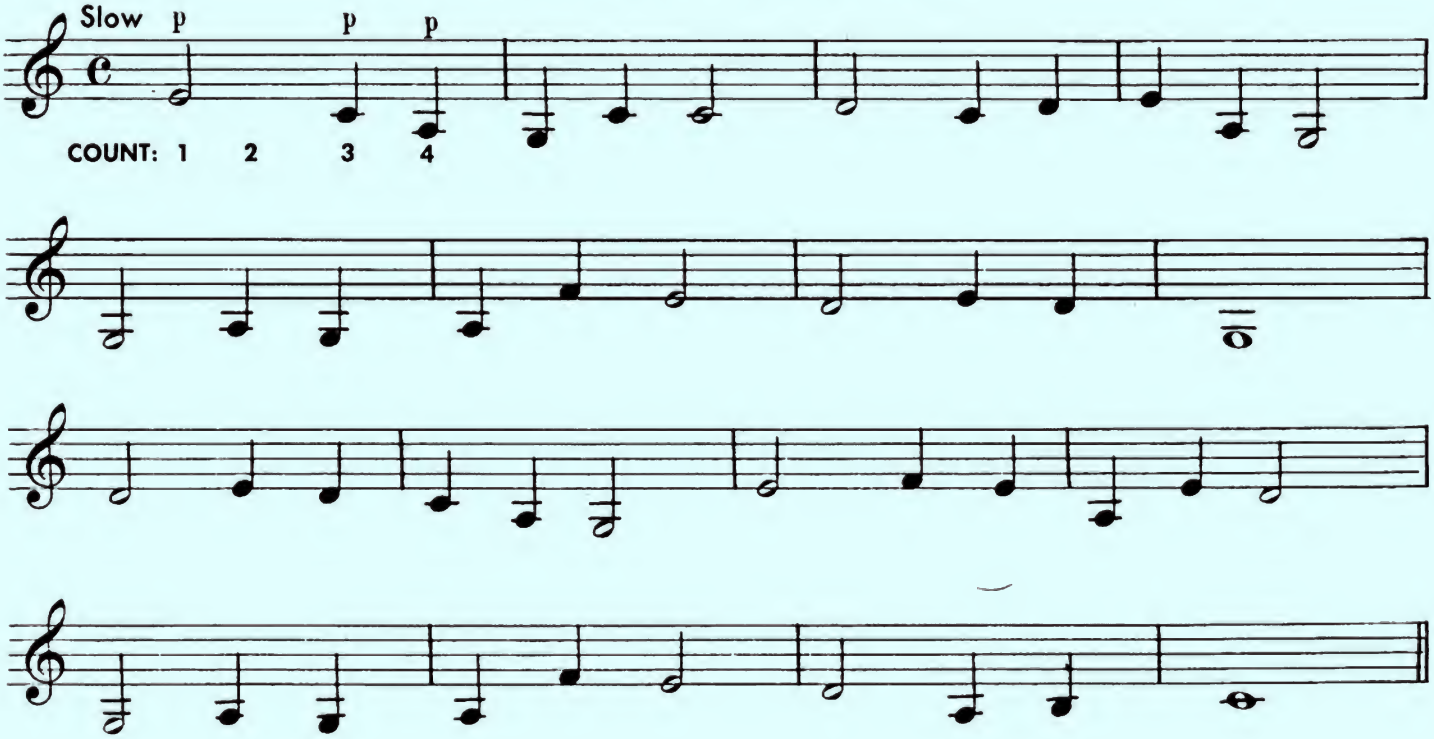
Two Solos

The following solos will be played on the 6th, 5th, and 4th strings.

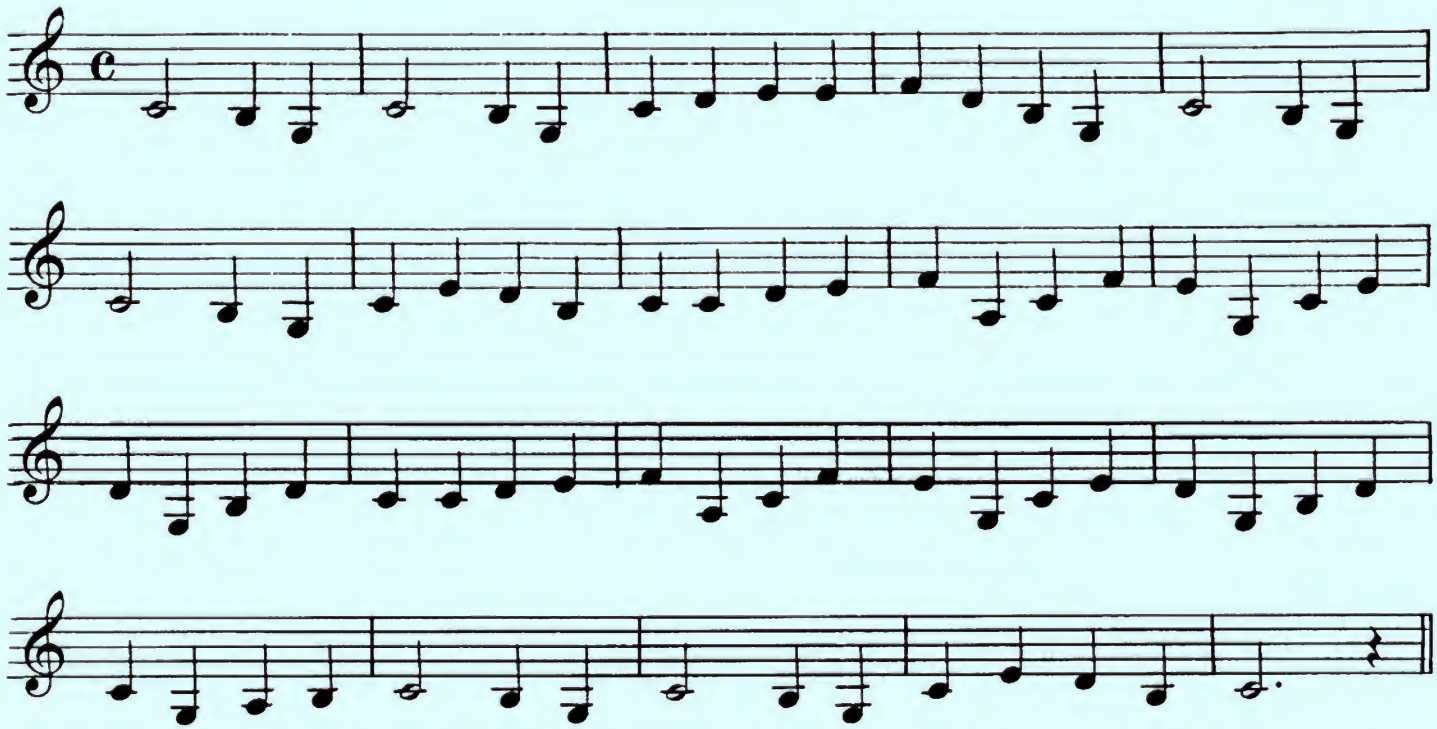
Play slowly at first keeping the time as evenly as possible.

Do not raise the left hand fingers from the strings until absolutely necessary.

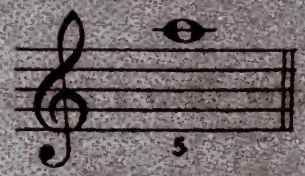
How Can I Leave Thee

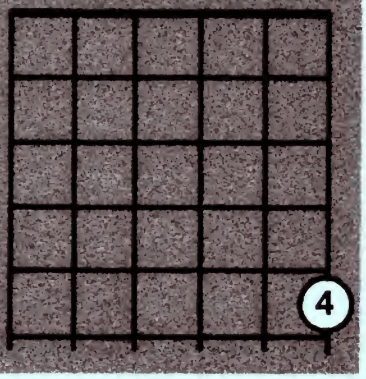


Adantino

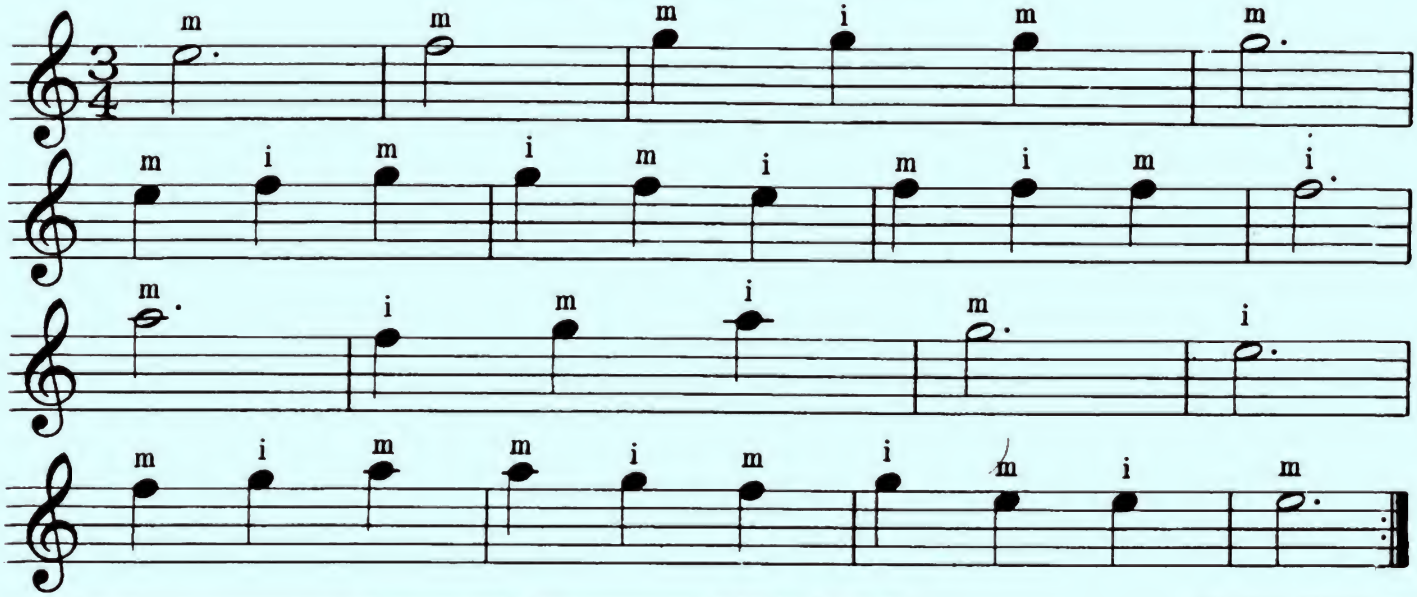


INTRODUCING THE A NOTE

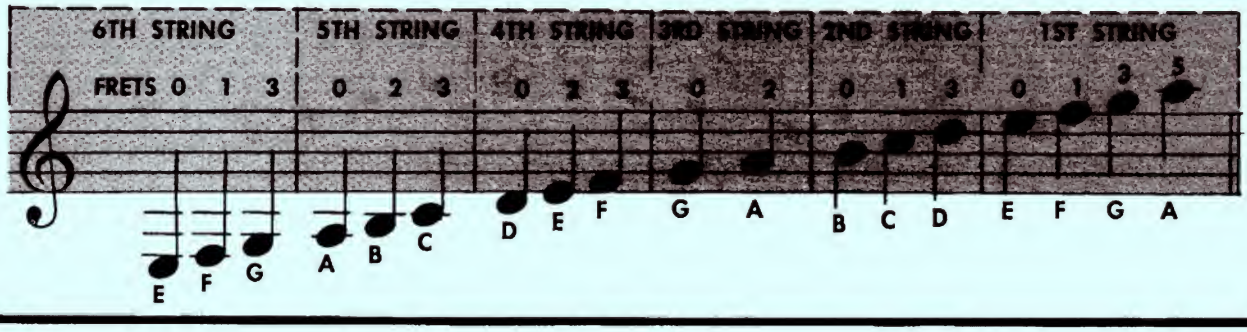




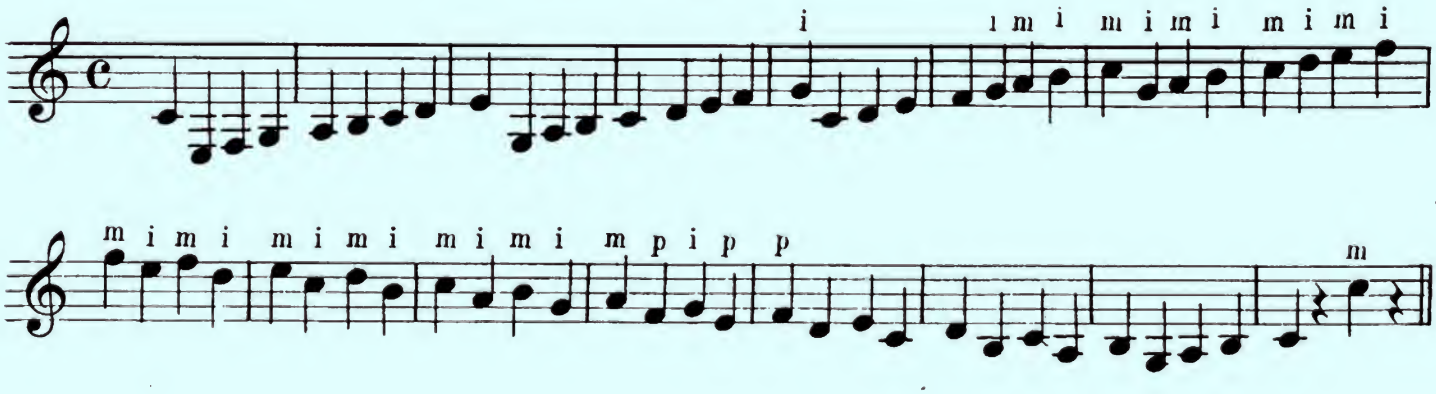
The First String Waltz



THE NOTES ON THE GUITAR IN THE FIRST POSITION



Sixpence

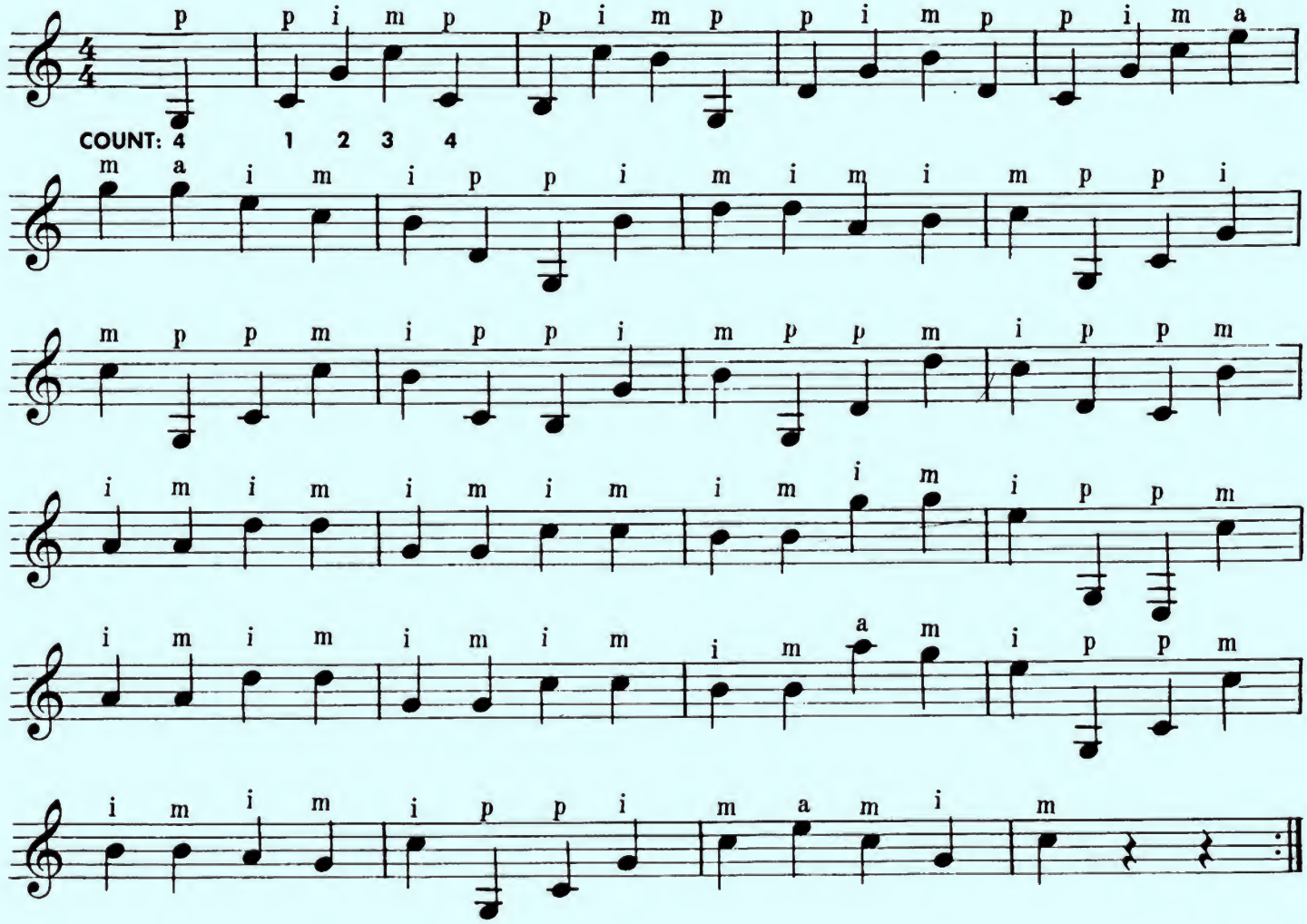


PICK-UP NOTES

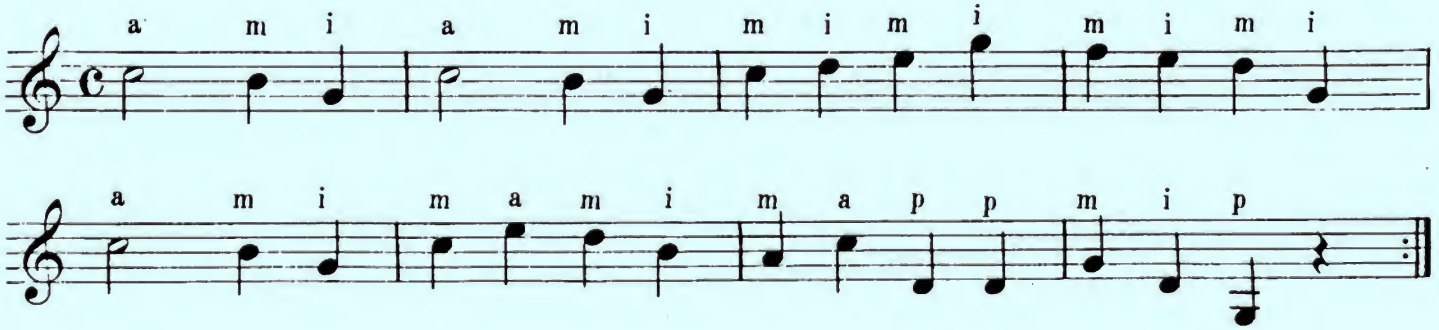
One or more notes at the beginning of a strain before the first measure are referred to as pick-up notes.

The rhythm for pick-up notes is taken from the last measure of the selection and the beats are counted as such. Note the three beats in the last measure of the following study.

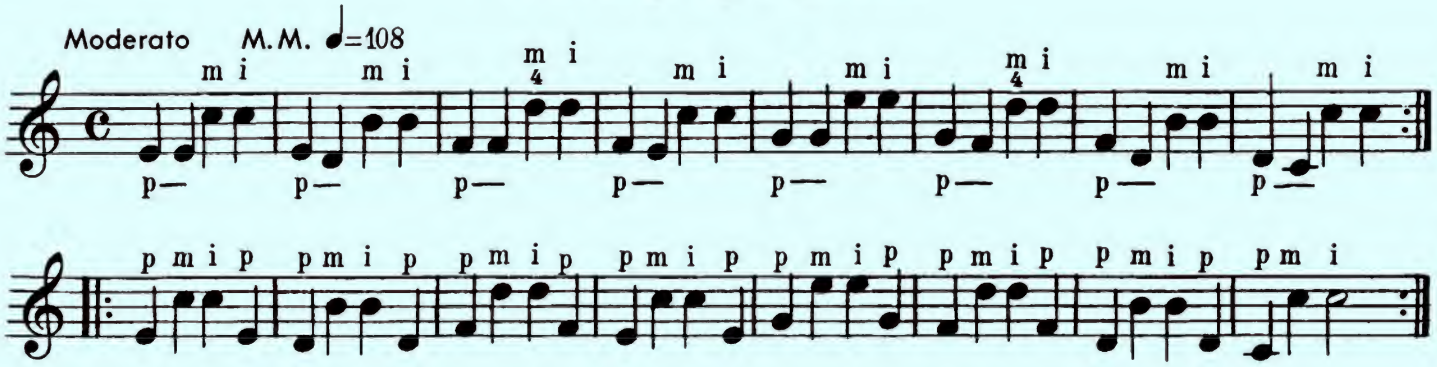
A Study Introducing the Pick-up Note



Etude

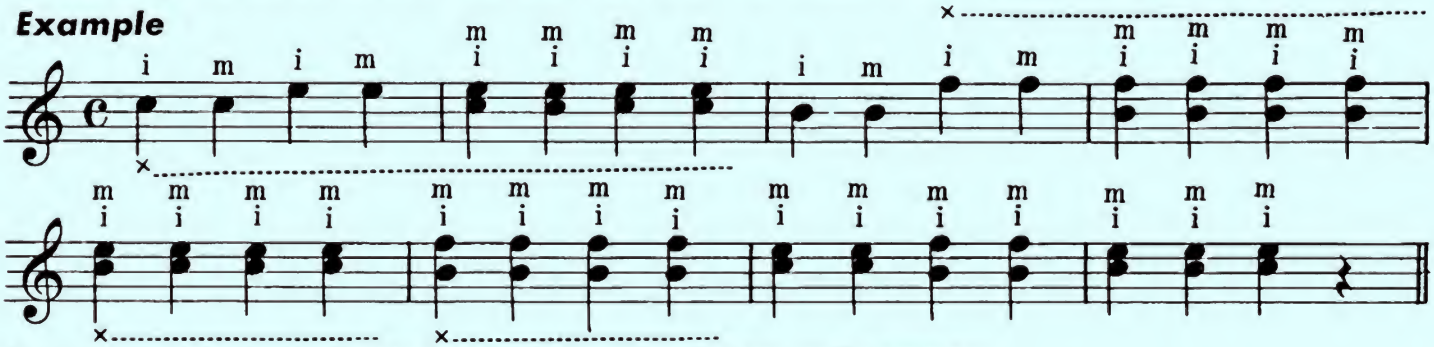


A Study By Aguado



WHEN TWO OR MORE NOTES ARE WRITTEN ON THE SAME STEM PLAY THEM AS ONE.

Example

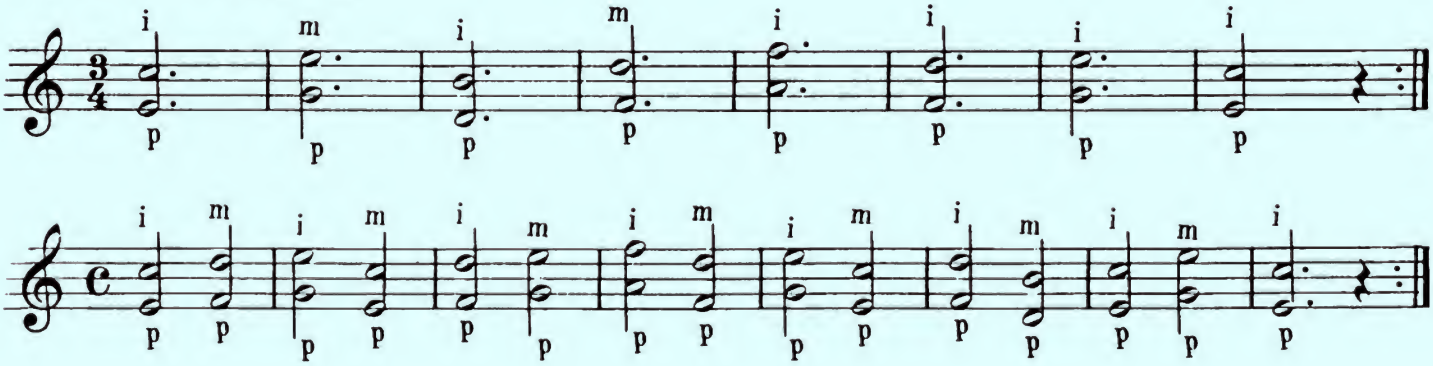


(x---------): Hold L. H. finger down. Never raise fingers until necessary.

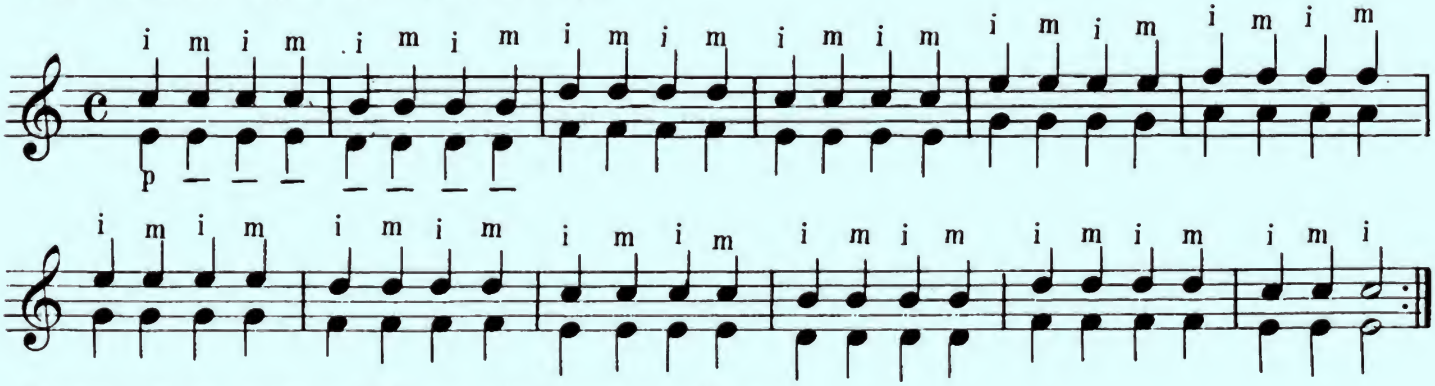
In the above Example, play the double notes with the first finger of the R. H., plucking the lower note, and the second finger of the R. H. plucking the top note.

In the following Studies, play the lower notes with the R. H. Thumb (P).

Watch the L. H. fingering.



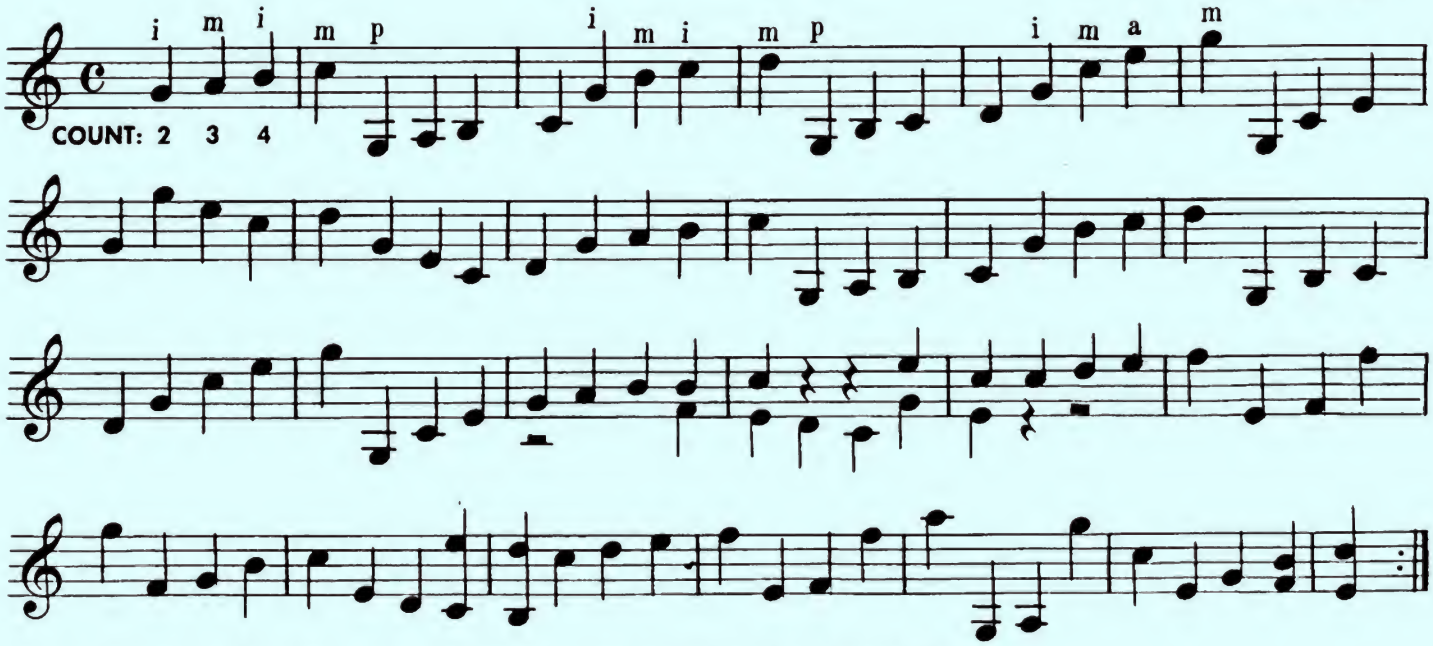
Play the Lower Notes with the Thumb (P)



Repeat the top notes as follows: mimi, mama and amam.

Follow the Leader

Mel Bay

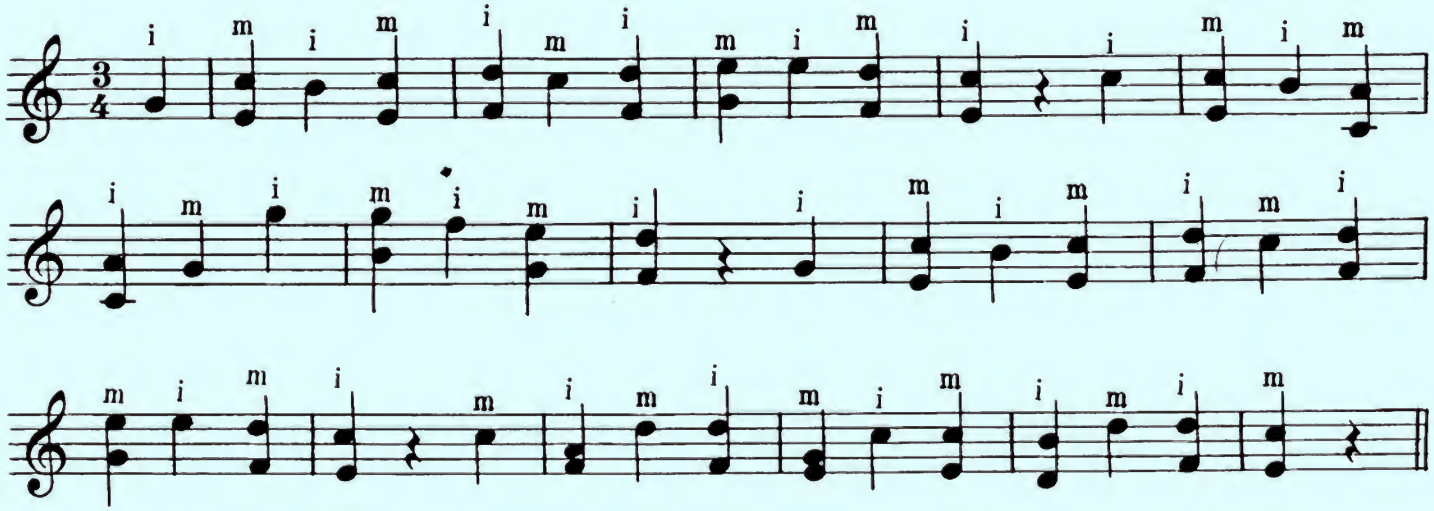


In the following Studies, play the lower notes with the Right Hand Thumb.

Watch the Left Hand fingering.

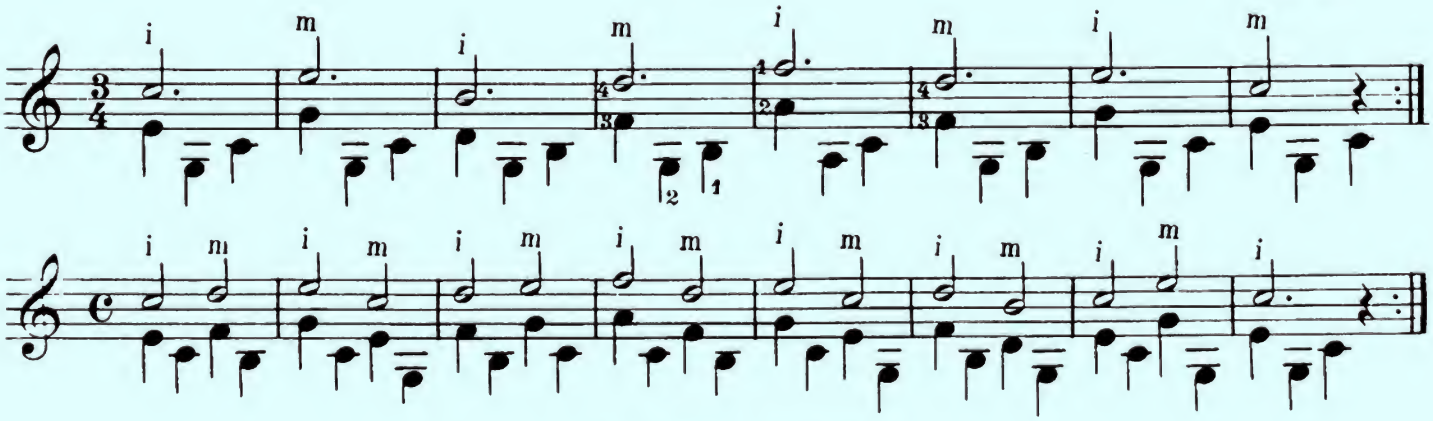
Alpine Echoes

Mel Bay



Waltz

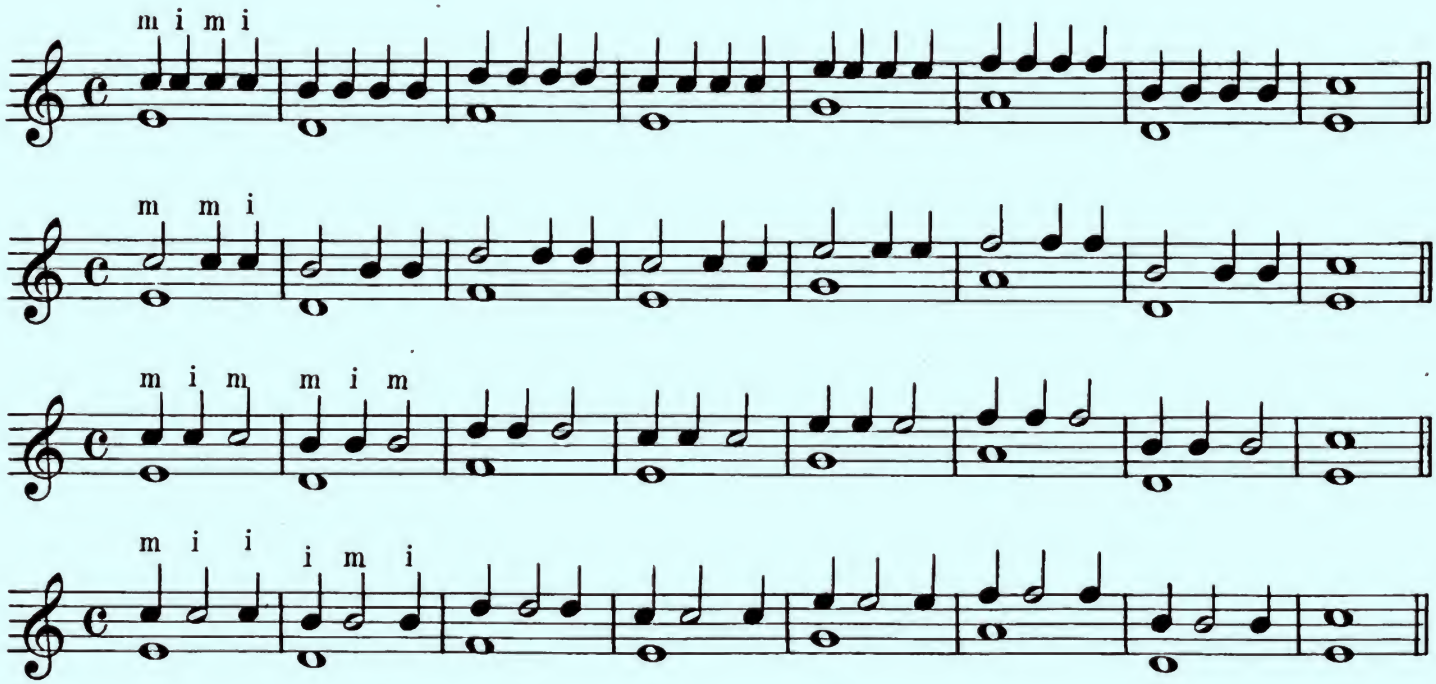
Mel Bay



In the following studies the lower notes are played with the thumb.

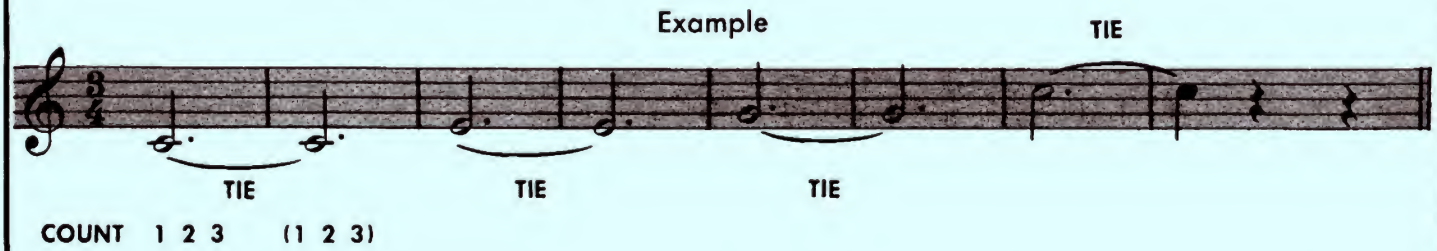
Hold each note for its full time value.

A Study

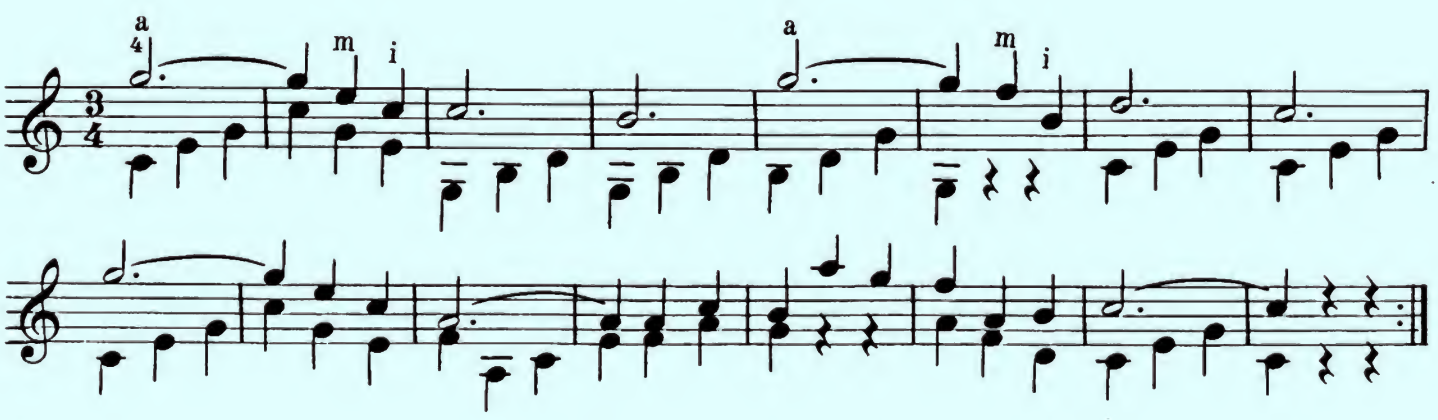


The Tie

The TIE is a curved line between two notes of the same pitch.
The first note is played and held for the time duration of both.
The second note is not played but held.



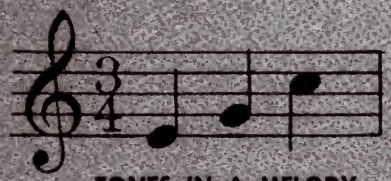
The Tie Waltz



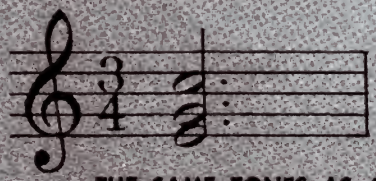
CHORDS

A MELODY is a succession of single tones.

A CHORD is a combination of tones sounded together.



TONES IN A MELODY.

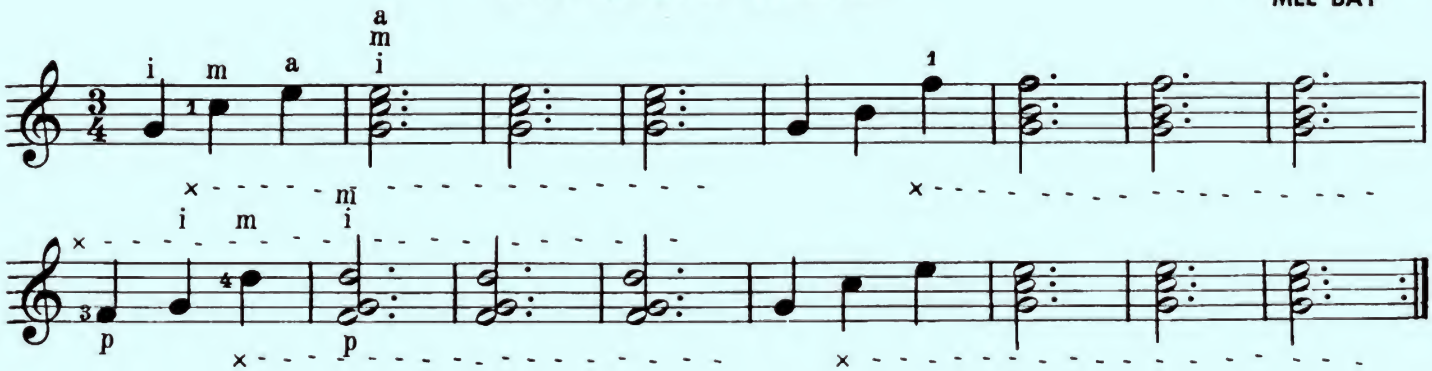


THE SAME TONES AS A CHORD.

We will construct our chords by playing the chordal tones separately as in a melody and without raising the fingers, striking them together.

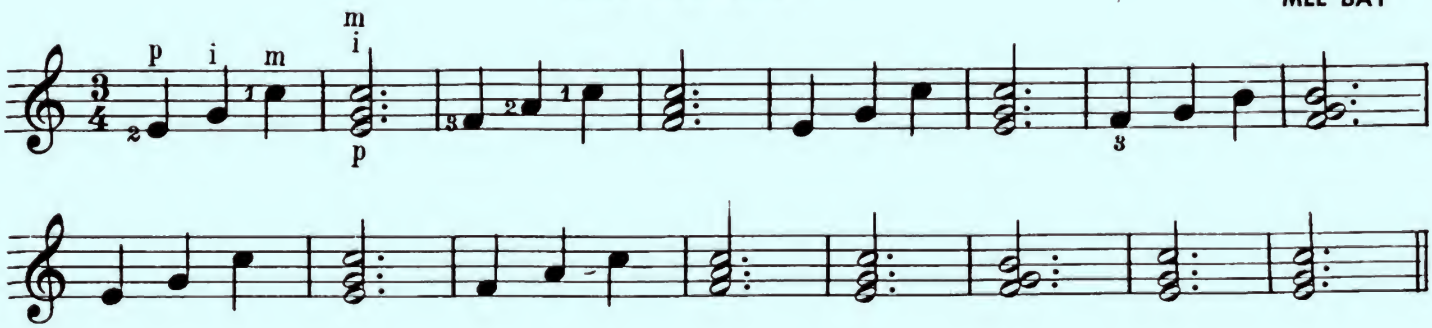
The Chord Waltz

MEL BAY



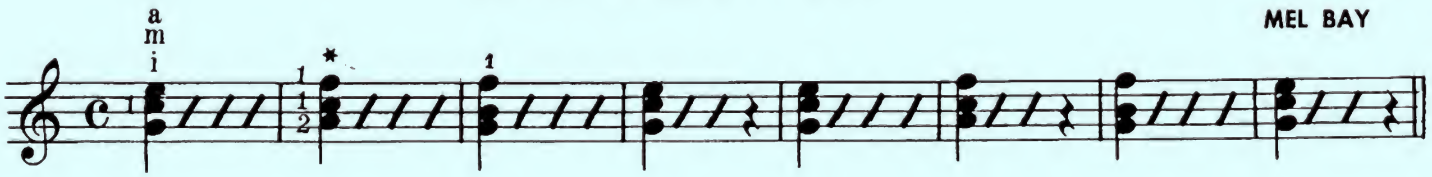
The Builder

MEL BAY



Small Chord Etude

MEL BAY



/ / / = REPEAT CHORD

Practice the above etude until it can be played without missing a beat.

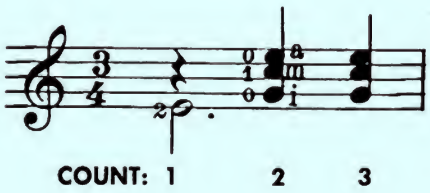
*Note that the first finger holds down two notes (C-F) in the second chord.

Bass Solos With Chord Accompaniment

When playing bass solos with chord accompaniment you will find the solo with the stems turned **downward** and the accompaniment with the stems turned **upward.**

Unless otherwise shown, play the bass with the R. H. Thumb and the chords with the R. H. 1st, 2nd, and third fingers.

Example

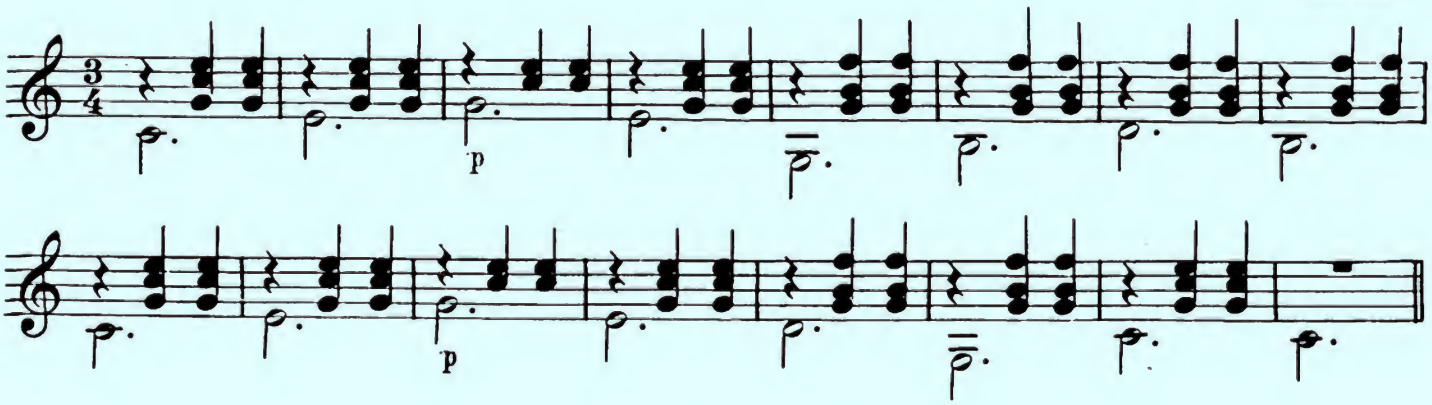


In the example shown above you see the dotted half-note (E) with the stem downward. It is played on the count of **one** and is **held** for counts **two** and **three.**

The quarter rest over the dotted half-note indicates that there is **no chord accompaniment at the count of one.** The chords with the stems upward are played on counts of **two** and **three.**

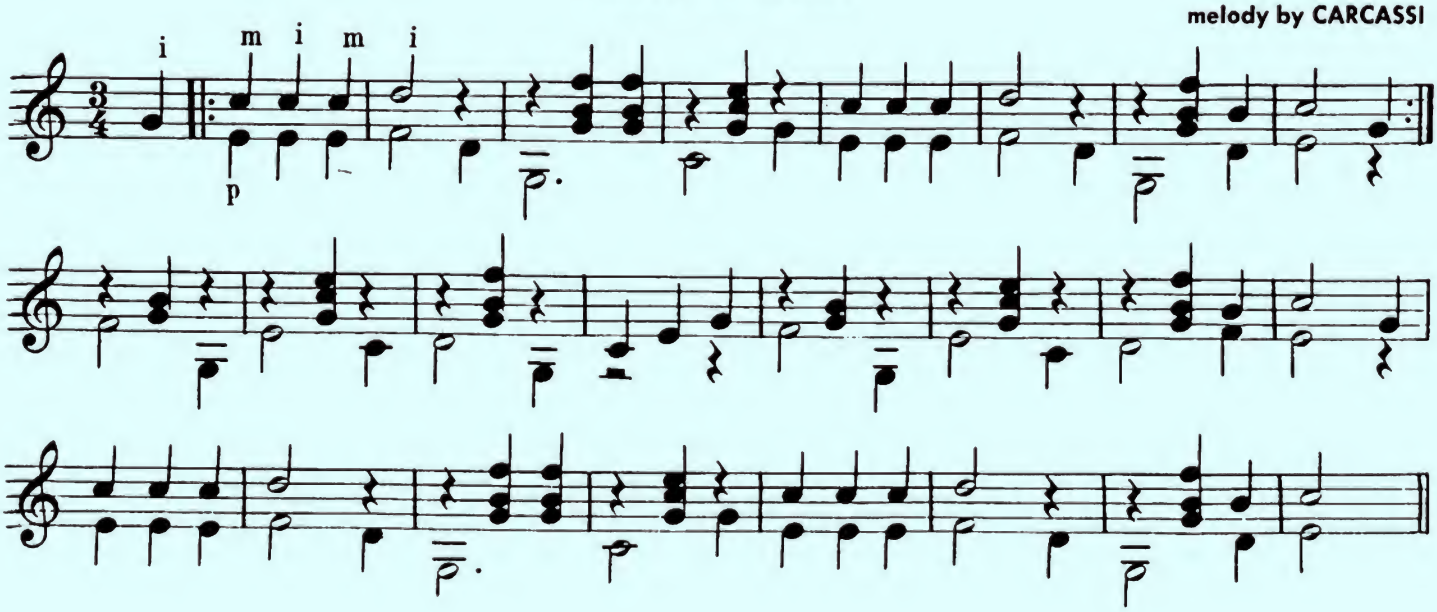
Bass Solo With Chord Accompaniment

MEL BAY



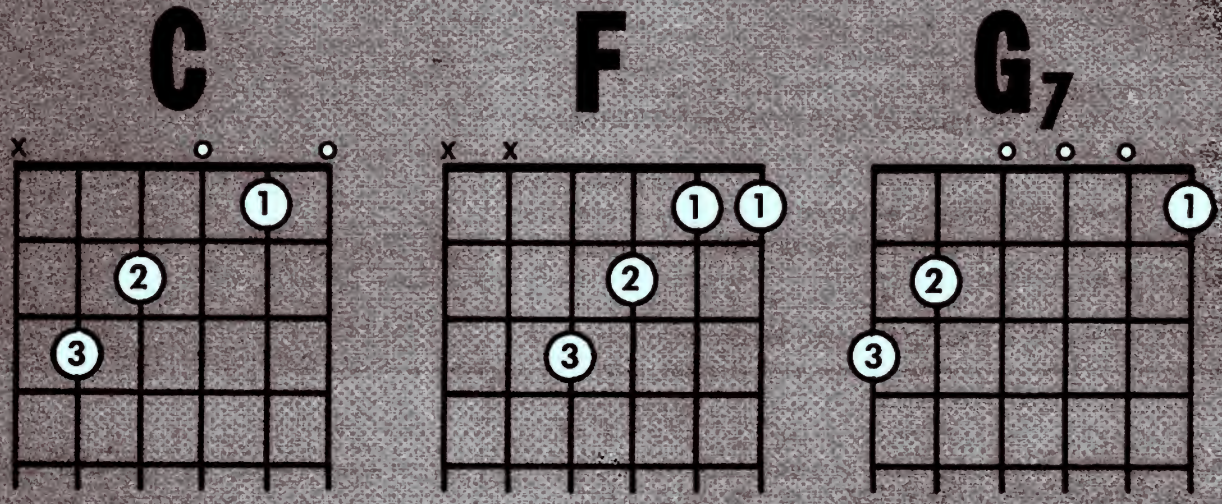
Little Minuet

Adaptation of a melody by CARCASSI



CHORDS IN THE KEY OF C MAJOR

The key of C has three principal chords. They are C, F, and G7.



The circles indicate the positions to place your fingers.

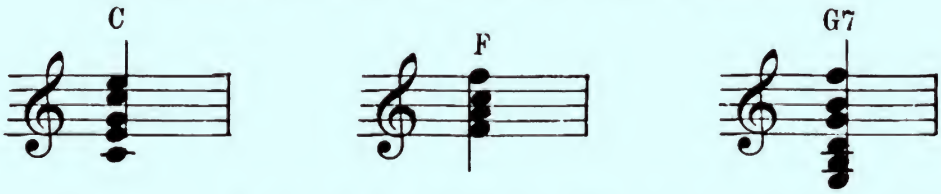
Numerals inside circles indicate the fingers.

(x) over the strings means that the strings are not to be played.

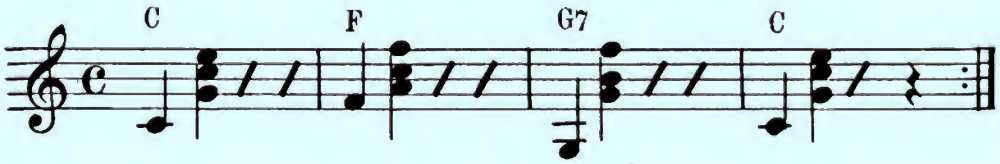
(o) over the strings indicates the strings to be played open.

Place fingers on positions indicated by the circles and strike them all together.

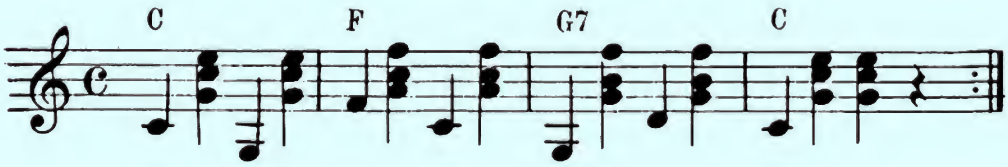
Musical Notation of the Chords



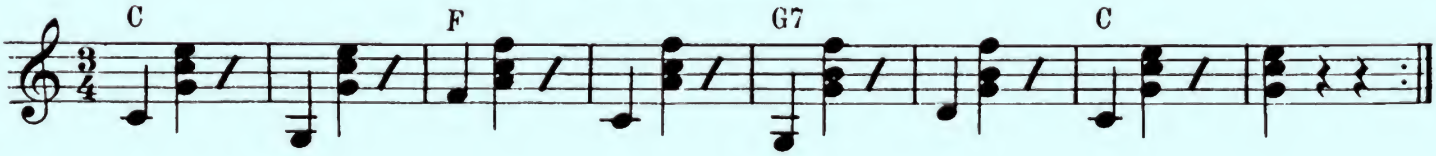
Accompaniment Styles



Alternate Basses



In Three-Four Time



THE KEY OF C All music studied so far in this book has been in the Key of C.

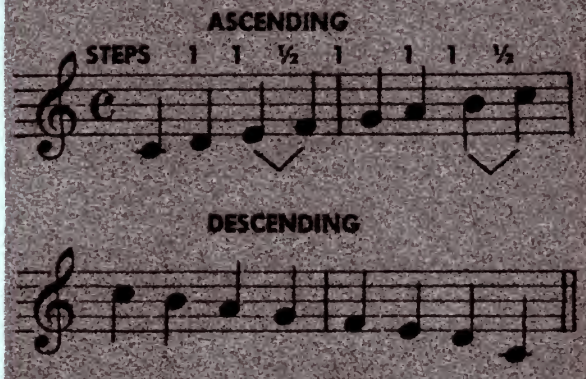
That means that the notes have been taken from the C Scale (shown at right) and made into melodies.

It is called the C Scale because the first note is C and we proceed through the musical alphabet until C reappears. C-D-E-F-G-A-B-C.

We will cover the subject of keys and scales more thoroughly in the Theory and Harmony Chapters appearing later on in this course.

At present we will deal only with basic fundamentals.

THE C SCALE



STEPS

A Half-Step is the distance from a given tone to the next higher or lower tone. On the Guitar the distance of a Half-Step is ONE FRET.

A Whole-Step consists of TWO Half-Steps.

The distance of a Whole-Step on the Guitar is TWO FRETS.

The C Scale has two half-steps. They are between E-F and B-C.

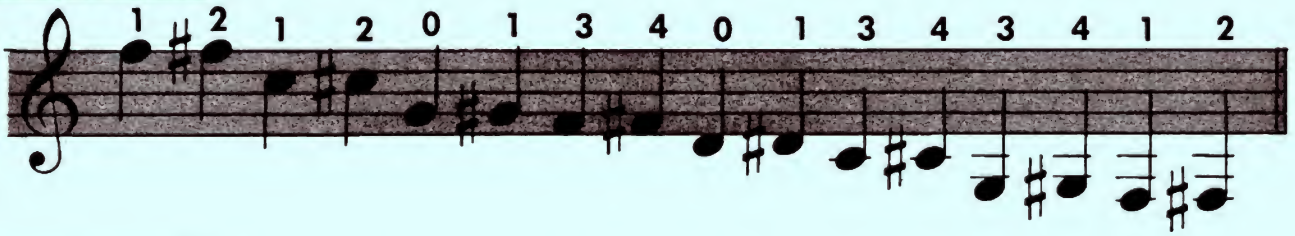
Note the distance of one fret between those notes. The distances between C-D, D-E, F-G, G-A, and A-B are Whole-Steps.

Whole-Steps and Half-Steps are also referred to as Whole-Tones and Half-Tones. We will refer to them as Whole-Steps and Half-Steps.

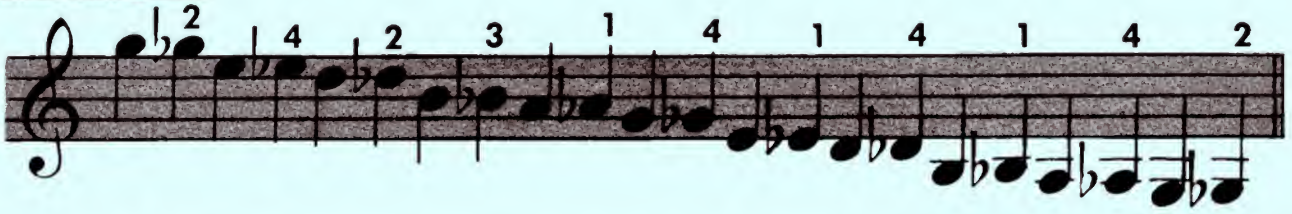
CHROMATICS

The alteration of the pitches of tones is brought about by the use of symbols called CHROMATICS. (Also referred to as ACCIDENTALS)

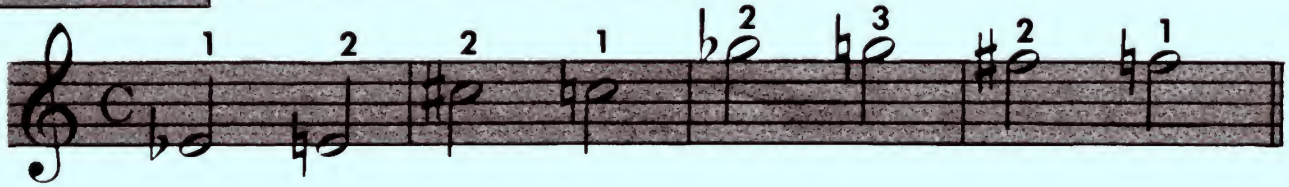
The Sharp ♯ THE SHARP PLACED BEFORE A NOTE RAISES ITS PITCH ½-STEP OR ONE FRET.



The Flat ♭ THE FLAT PLACED BEFORE A NOTE LOWERS ITS PITCH ½-STEP OR ONE FRET.



The Natural ♮ THE NATURAL RESTORES A NOTE TO ITS NORMAL POSITION. IT CANCELS ALL ACCIDENTALS PREVIOUSLY USED.



Tempo

Tempo is the rate of speed of a musical composition.

Three types of tempo used in this book will be:

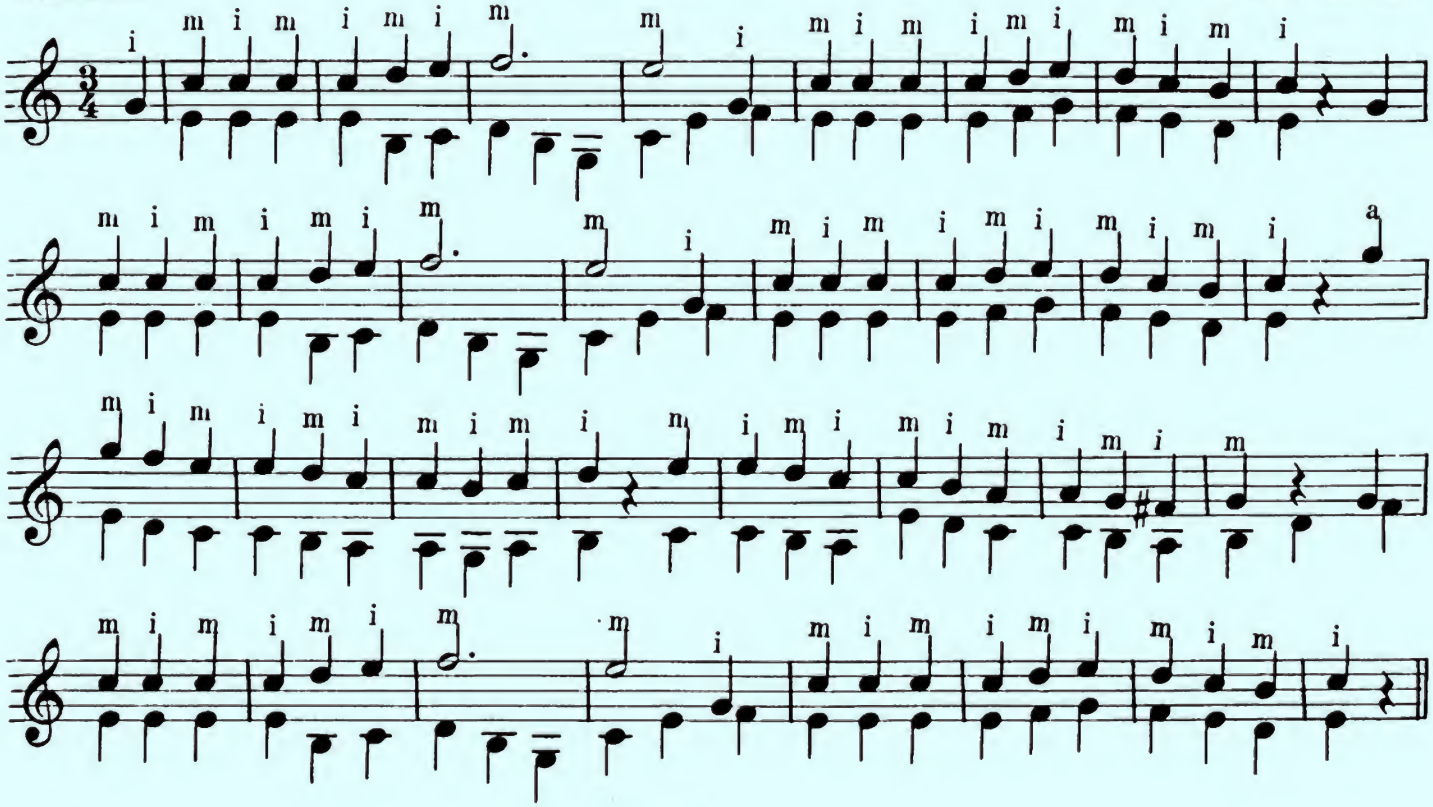
ANDANTE: A slow easy pace. MODERATO: Moderate. ALLEGRO: Lively.

In the following selections pluck the notes with the downward stems with the thumb. Play the top notes as indicated.

Minuetto

GEBAUR, Opus 10
Arr. by MEL BAY

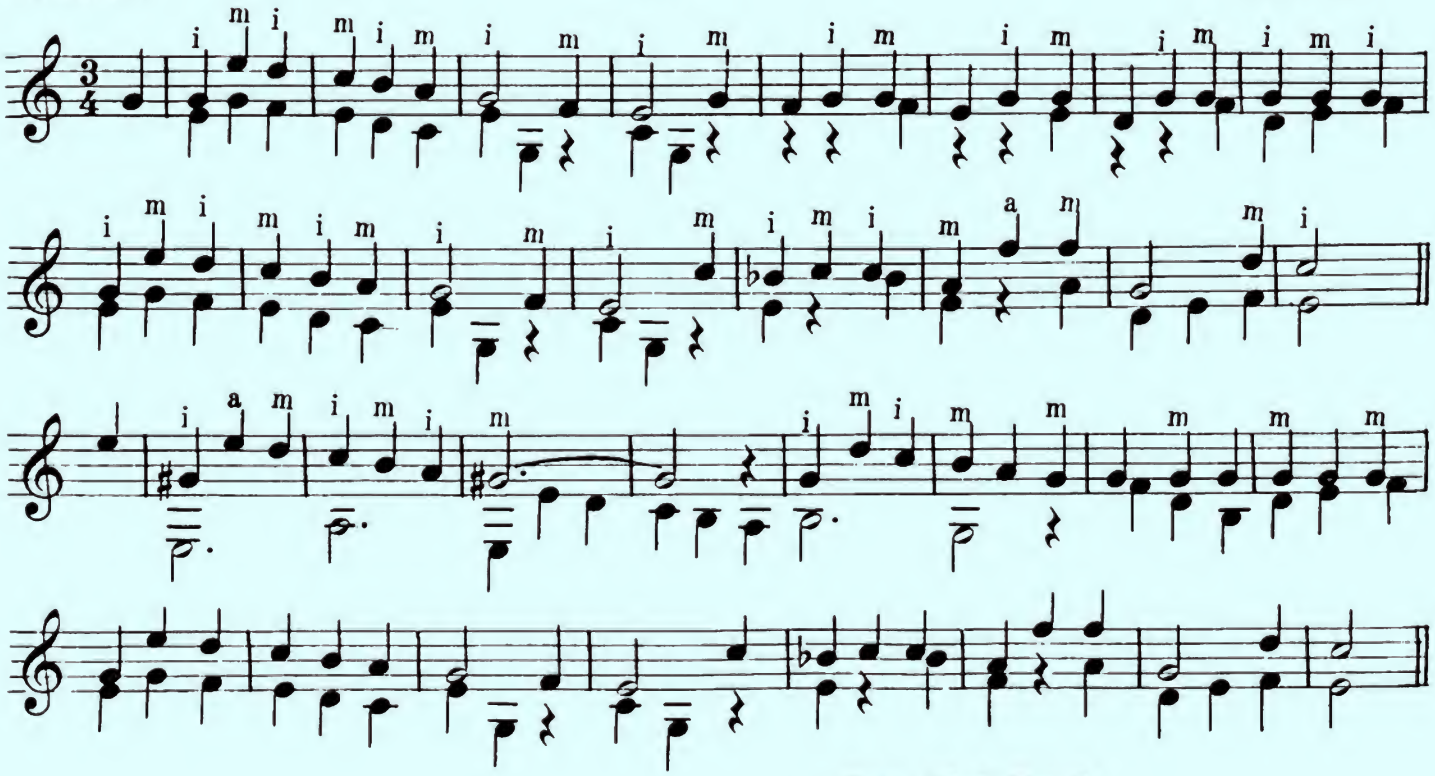
Moderato



Dawn

MAZAS-BAY

Moderato



See Mel Bay's "Guitar Technique"

THE EIGHTH NOTE

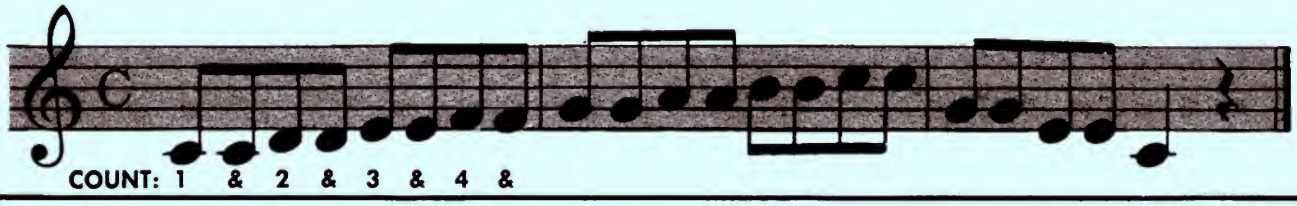
An eighth note receives one-half beat. (One quarter note equals two eighth notes).

An eighth note will have a head, stem, and flag. If two or more are in successive order they may be connected by a bar. (See Example).

Eighth Notes

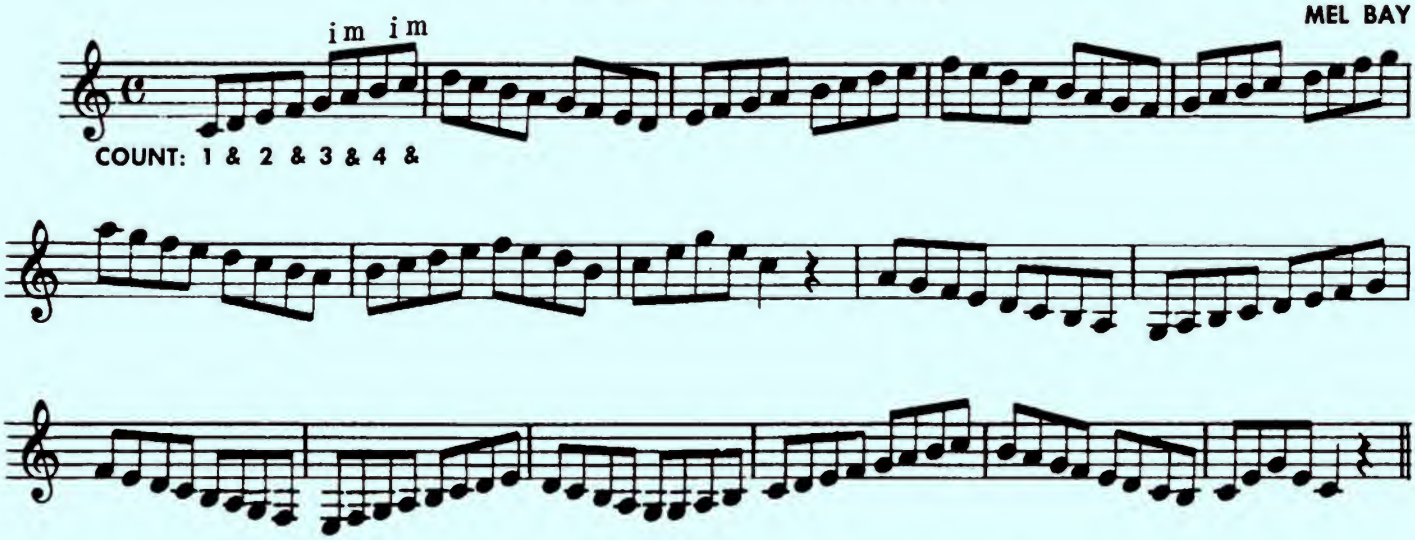
Eighth Rests

The Scale In Eighth Notes



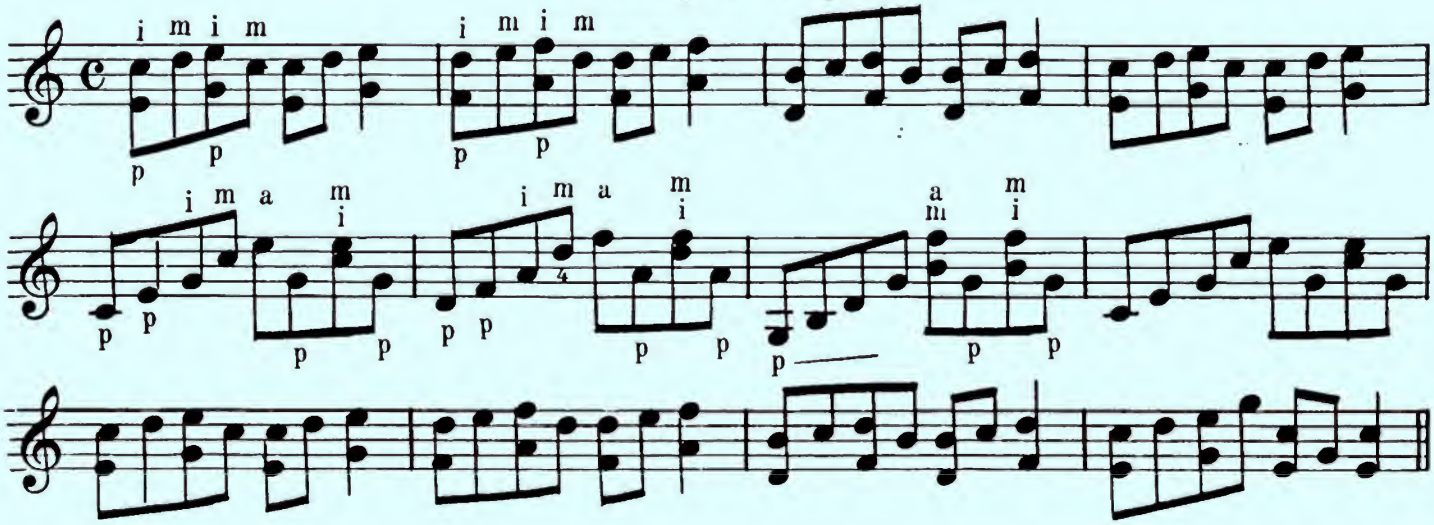
A Daily Scale Study

MEL BAY



The above study should be played slowly with a gradual increase of speed until a moderate tempo has been reached. It is an excellent daily exercise.

A Study In Eights



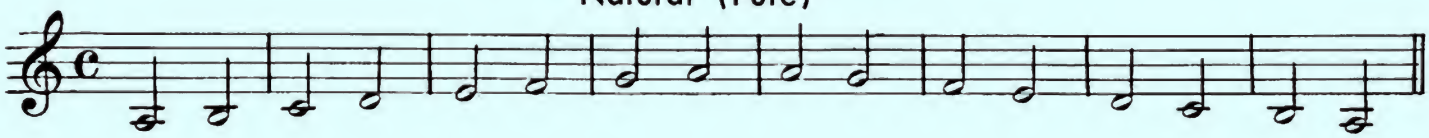
THE KEY OF A MINOR

(Relative to C Major)

Each Major key will have a Relative Minor key.
The Relative Minor Scale is built upon the **sixth tone** of the Major Scale.
The Key Signature of both will be the same.
The Minor Scale will have the same number of tones (7) as the Major.
The difference between the two scales is the arrangement of the whole-steps and half-steps.
There are **three forms** of the minor scale: 1. PURE or NATURAL, 2. HARMONIC, 3. MELODIC.

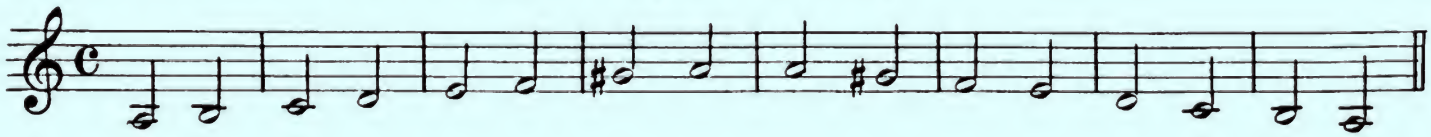
The A Minor Scale

Natural (Pure)



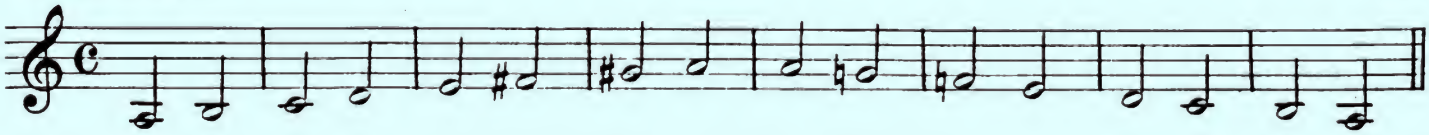
Harmonic

The 7th tone is raised one half-step ascending and descending.

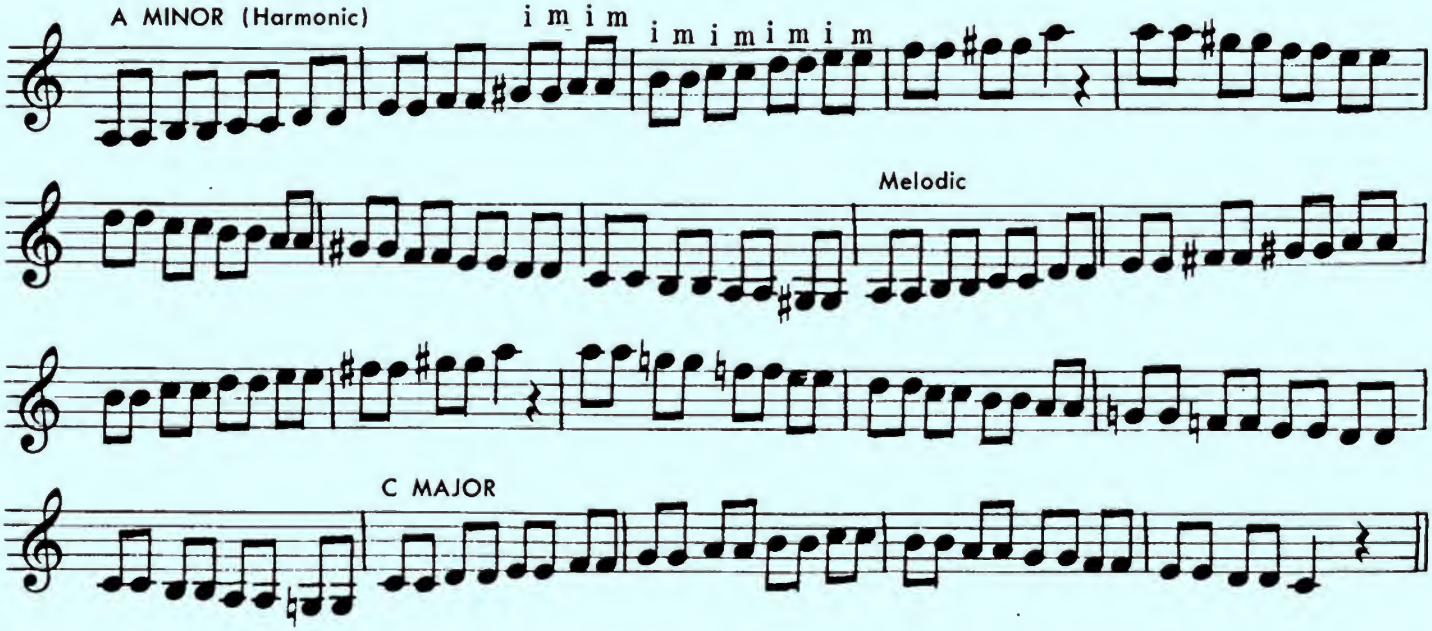


Melodic

The 6th and 7th tones are raised one half-step ascending and lowered back to their normal pitch descending.

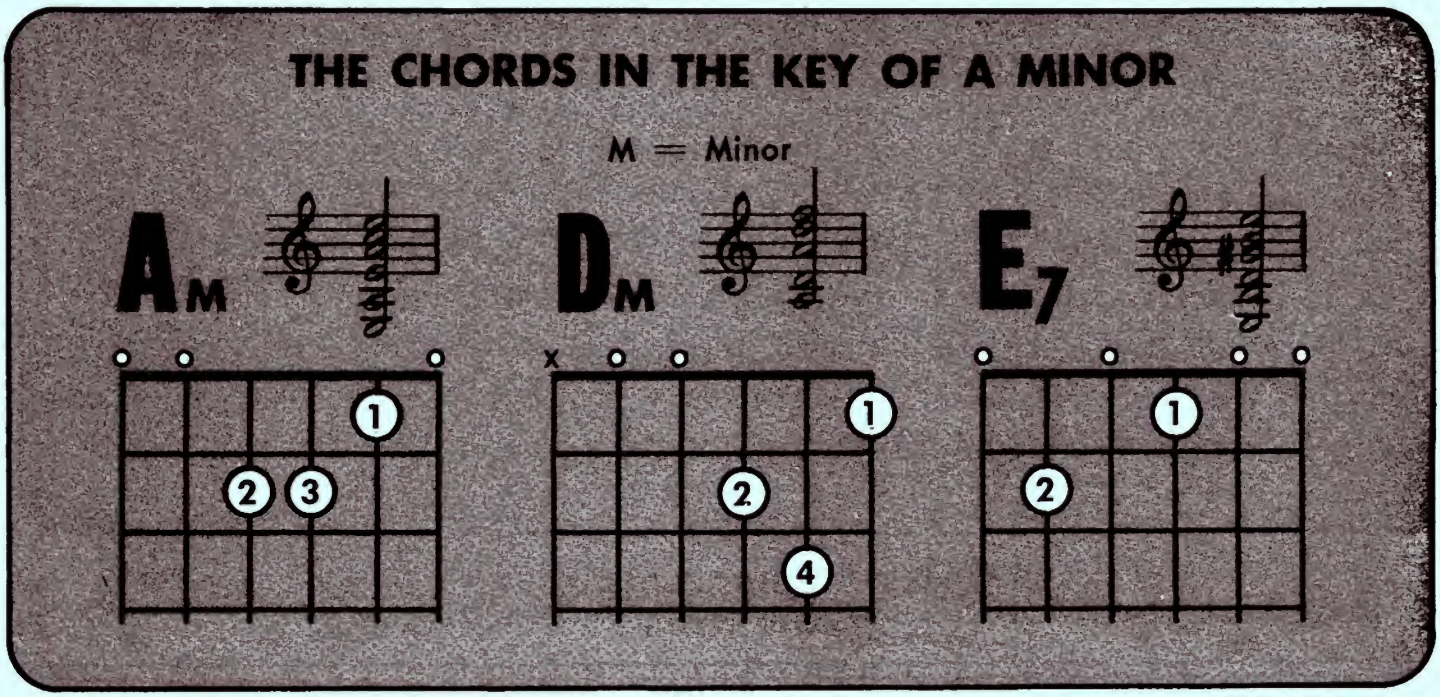


A Visit to the Relatives

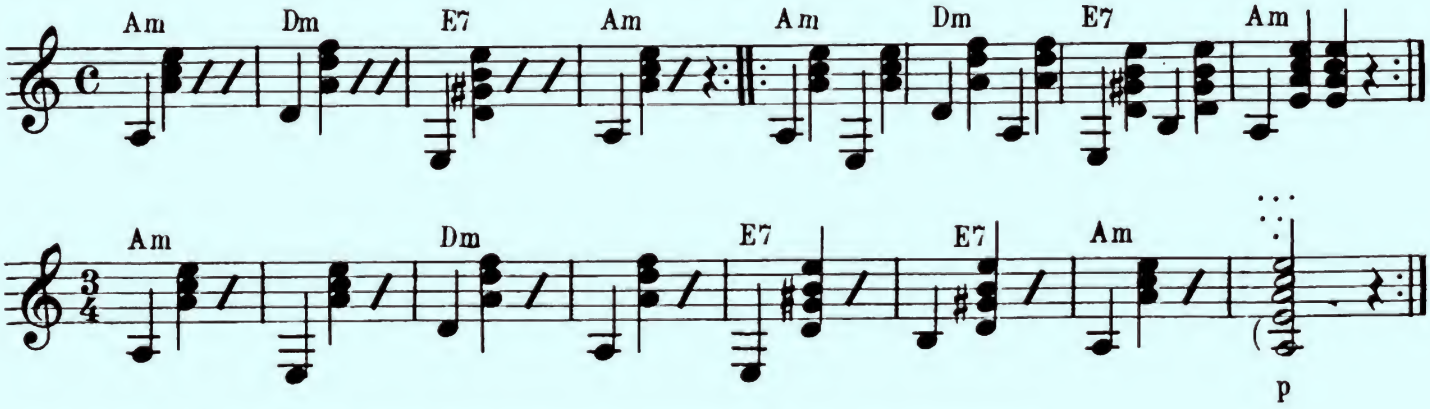


THE CHORDS IN THE KEY OF A MINOR

M = Minor



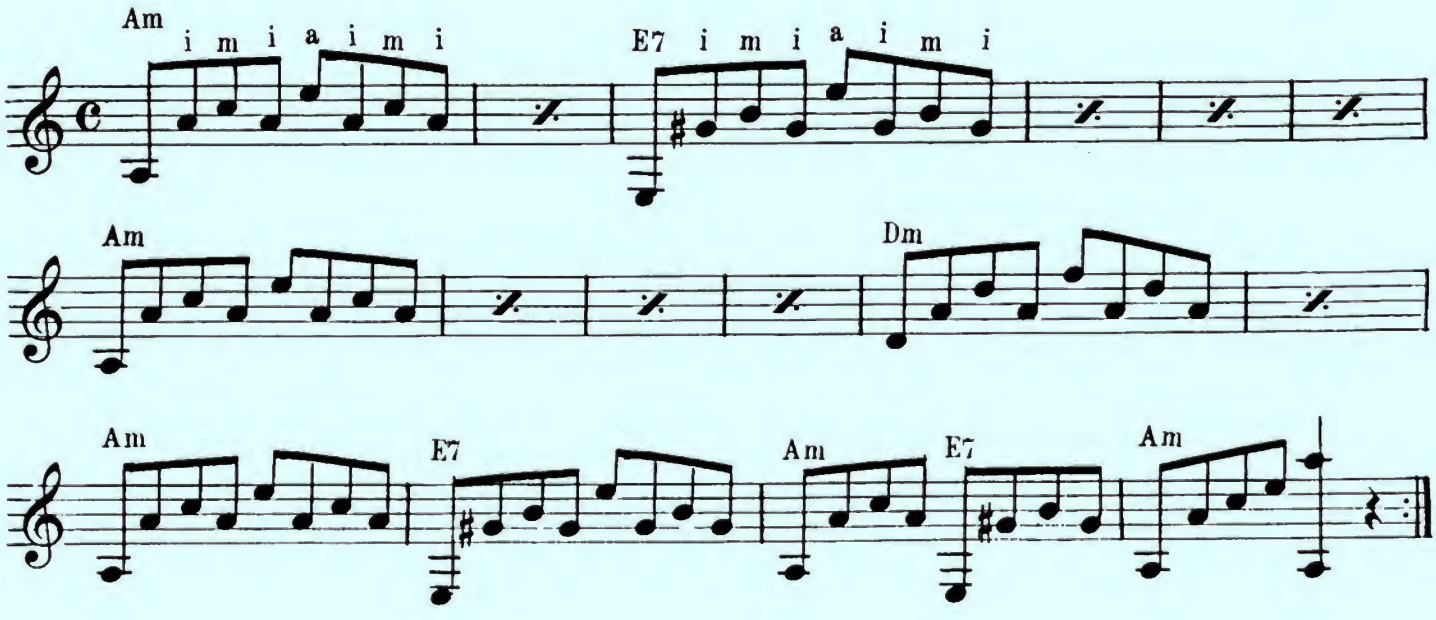
Accompaniment Styles in A Minor



This sign 𝄎 indicates that the previous measure is to be repeated.

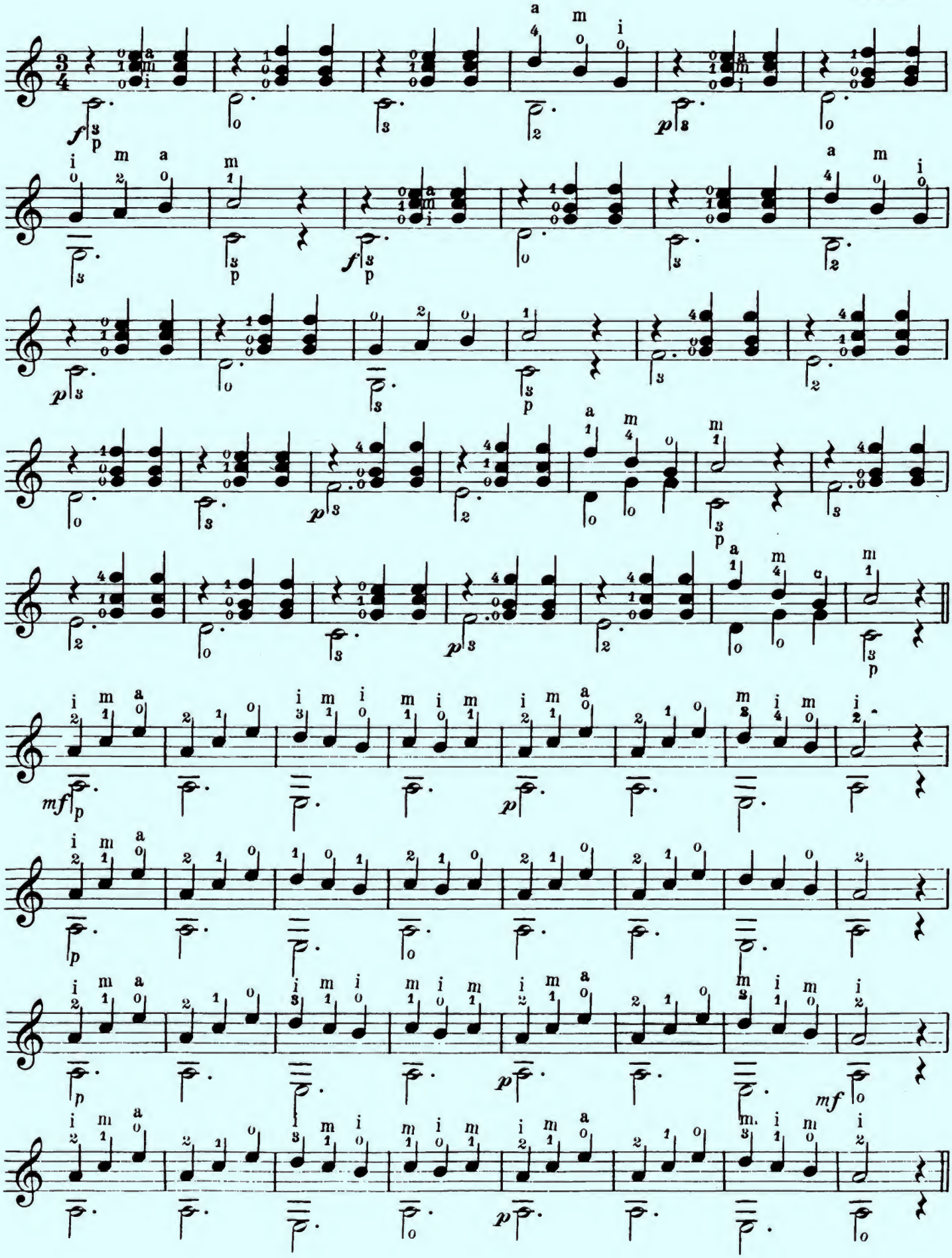
In the following study hold the chords as indicated, playing the melody from those chords.

Etude



Waltz

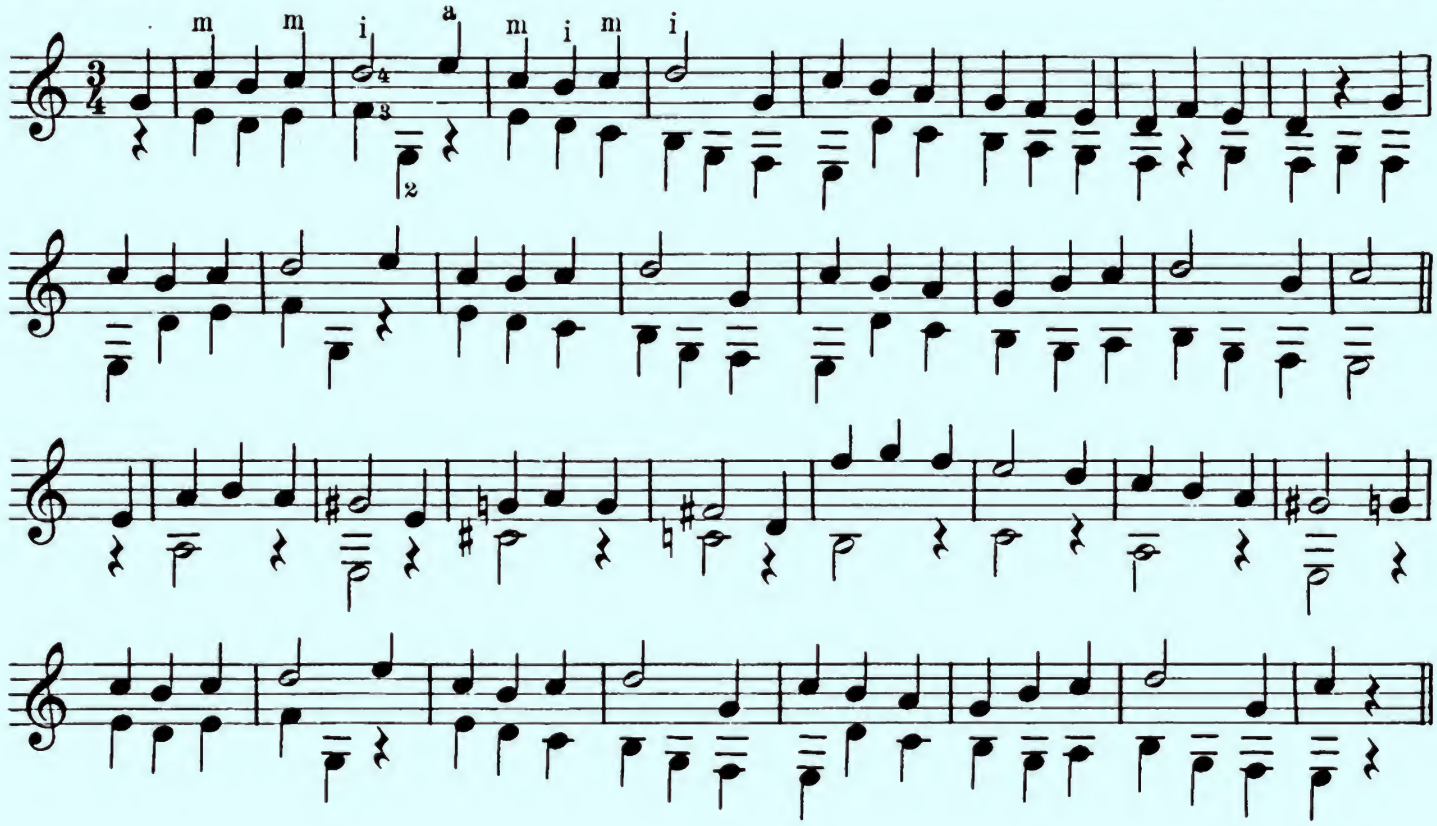
CARULLI



Playtime

PLEYEL
Arr. by MEL BAY

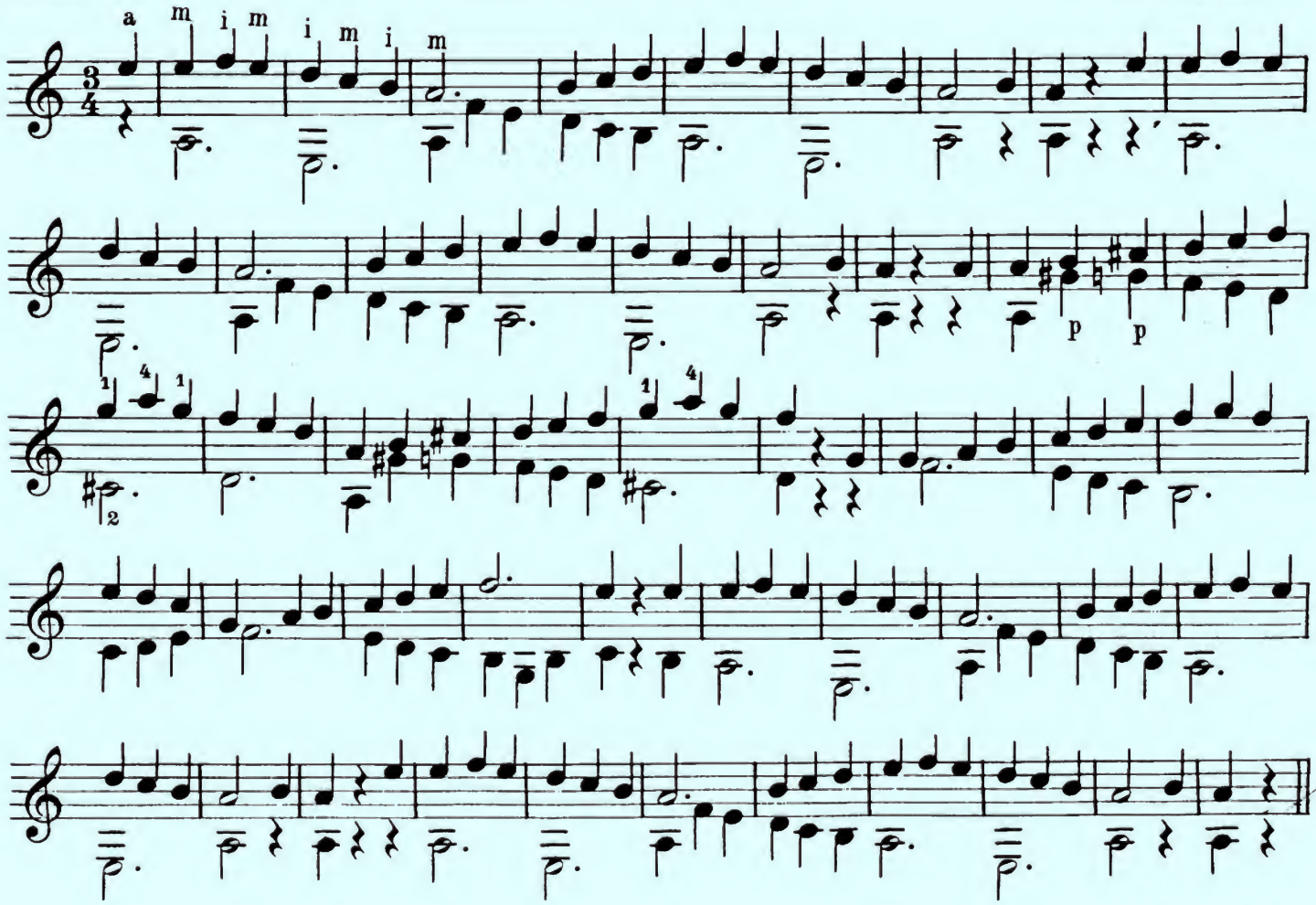
Moderato



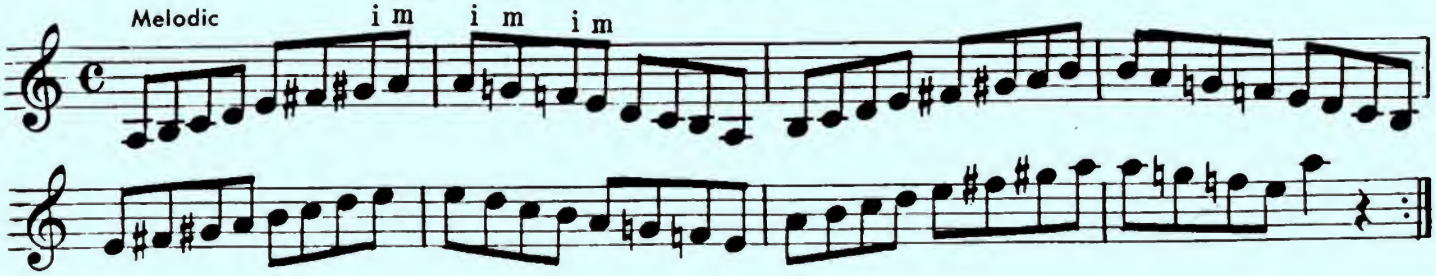
Balkan Nights

Moderato

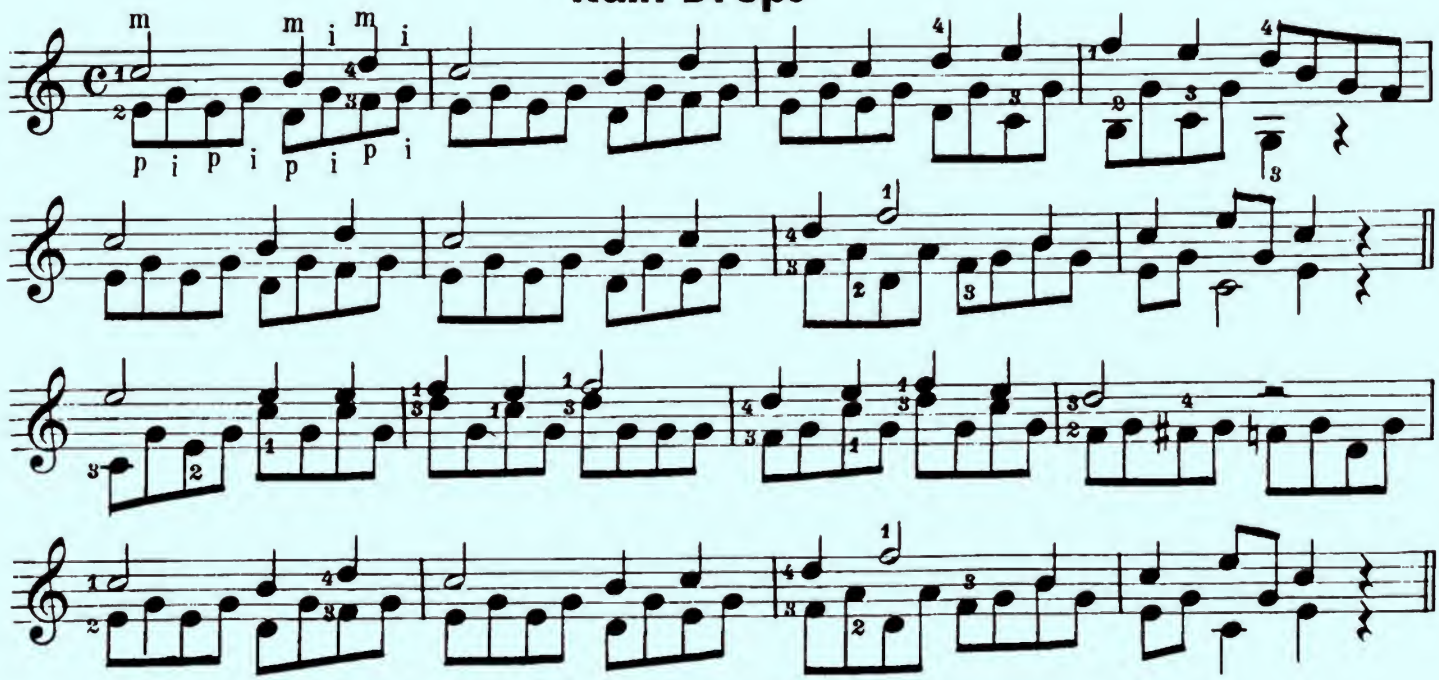
MEL BAY



A Daily Scale Study in A Minor



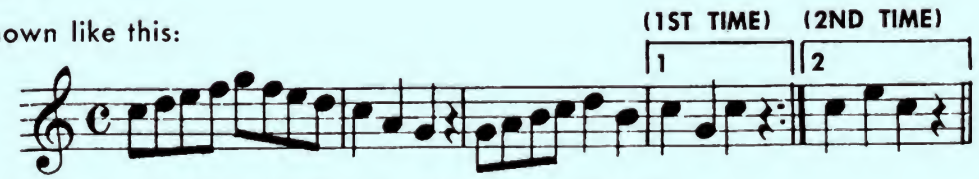
Rain Drops



First and Second Endings

Sometimes two endings are required in certain selections . . one to lead back into a repeated chords and one to close it.

They will be shown like this:

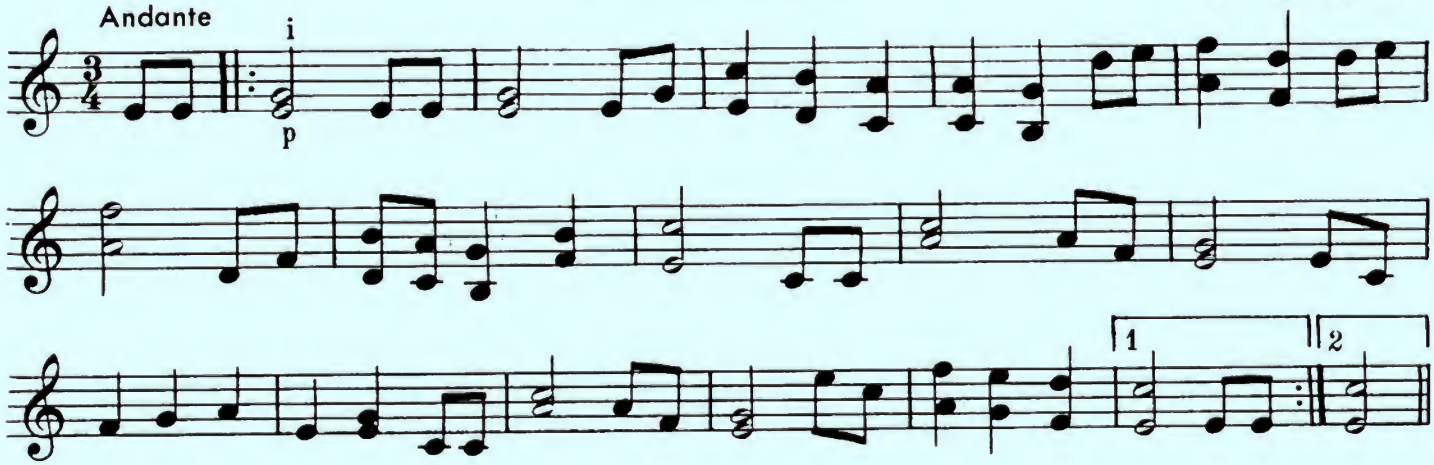


The first time play the bracketed ending 1. Repeat the chorus.

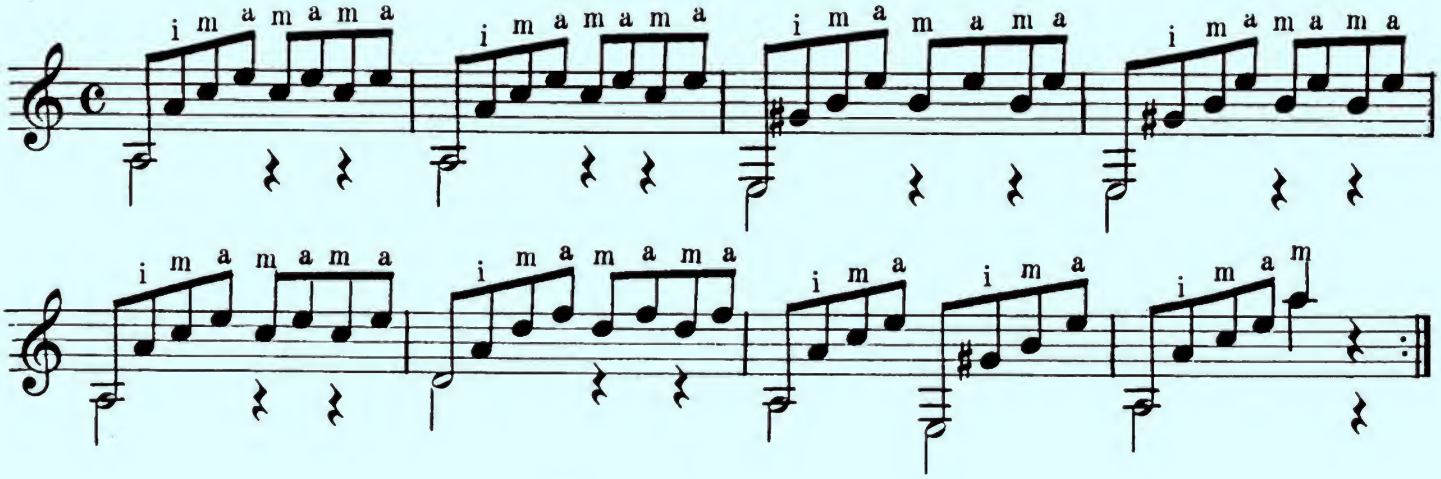
The second time skip the first ending and play ending No. 2.

Cradle Song

JOHANN BRAHMS
Arr. by MEL BAY



Right Hand Study



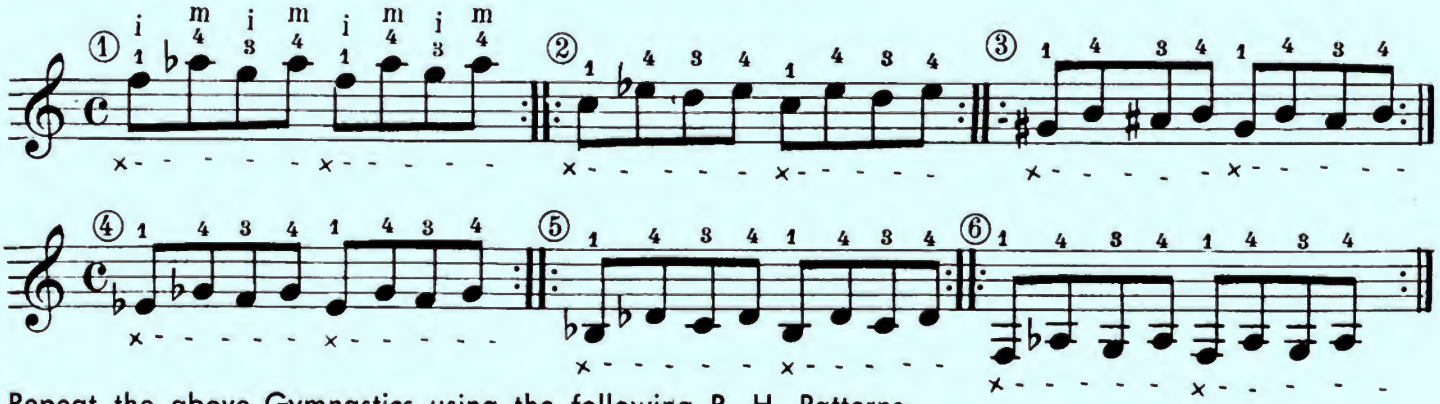
Finger Gymnastics

The following exercises have a two-fold purpose.

(1) Training the individual fingers to perform independently of each other.

(2) Acquainting the student with the technic of position playing that will be an important part of this course.

The first finger should be held down throughout these exercises.

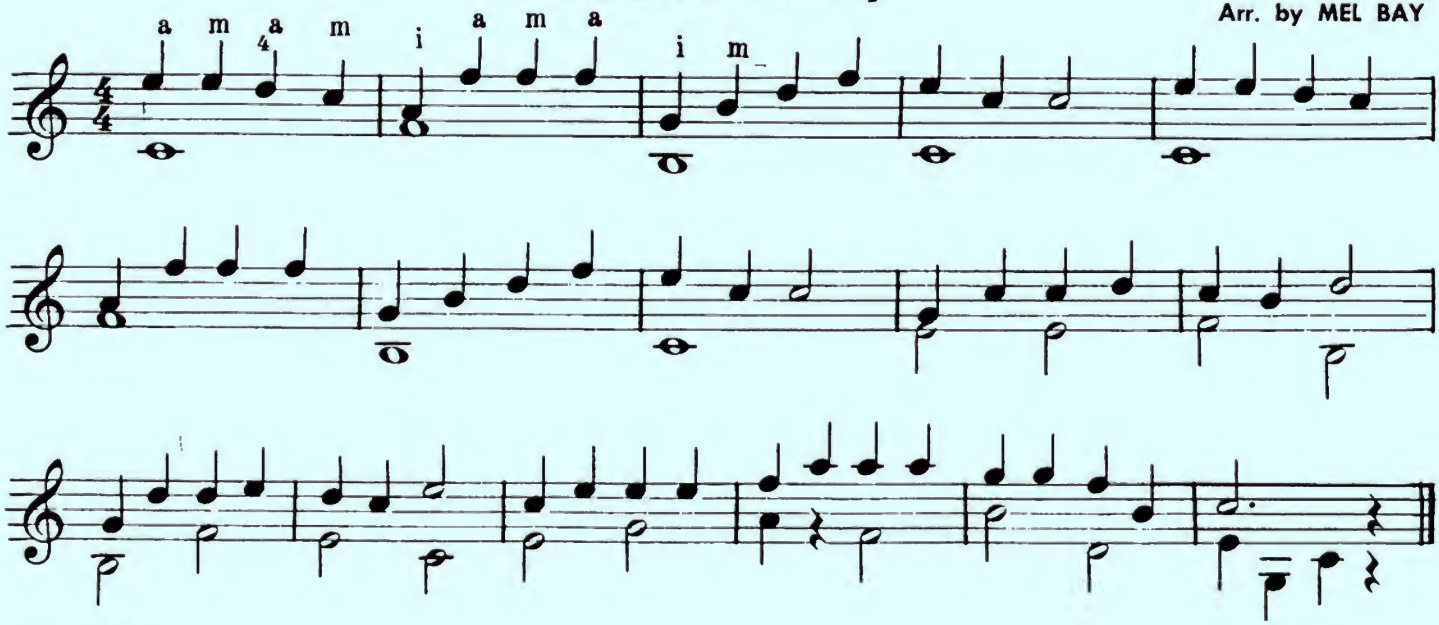


Repeat the above Gymnastics using the following R. H. Patterns:

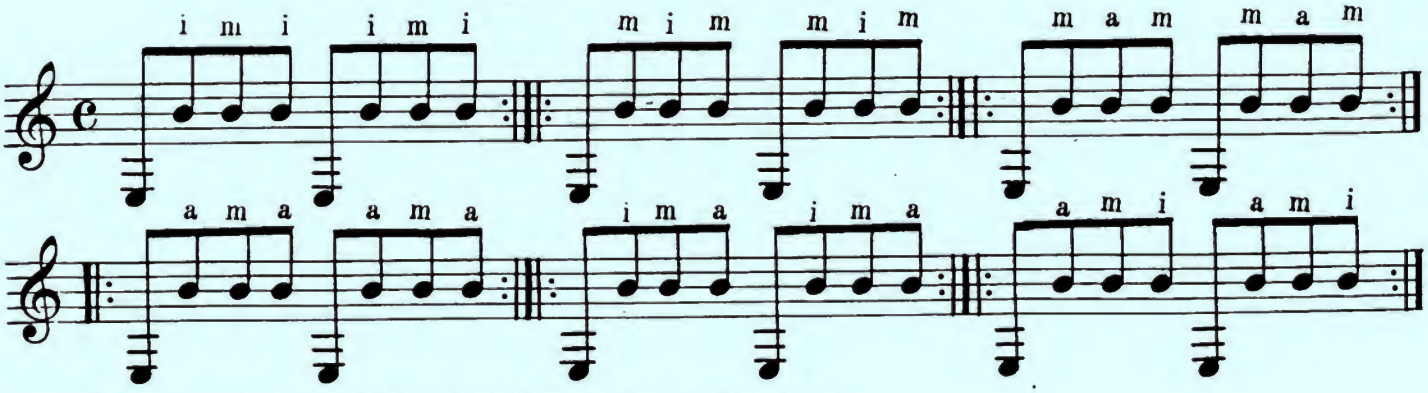
①— m i m i m i m i ②— m a m a m a m a ③— a m a m a m a m

The Blue Tail Fly

Arr. by MEL BAY



Right Hand Studies

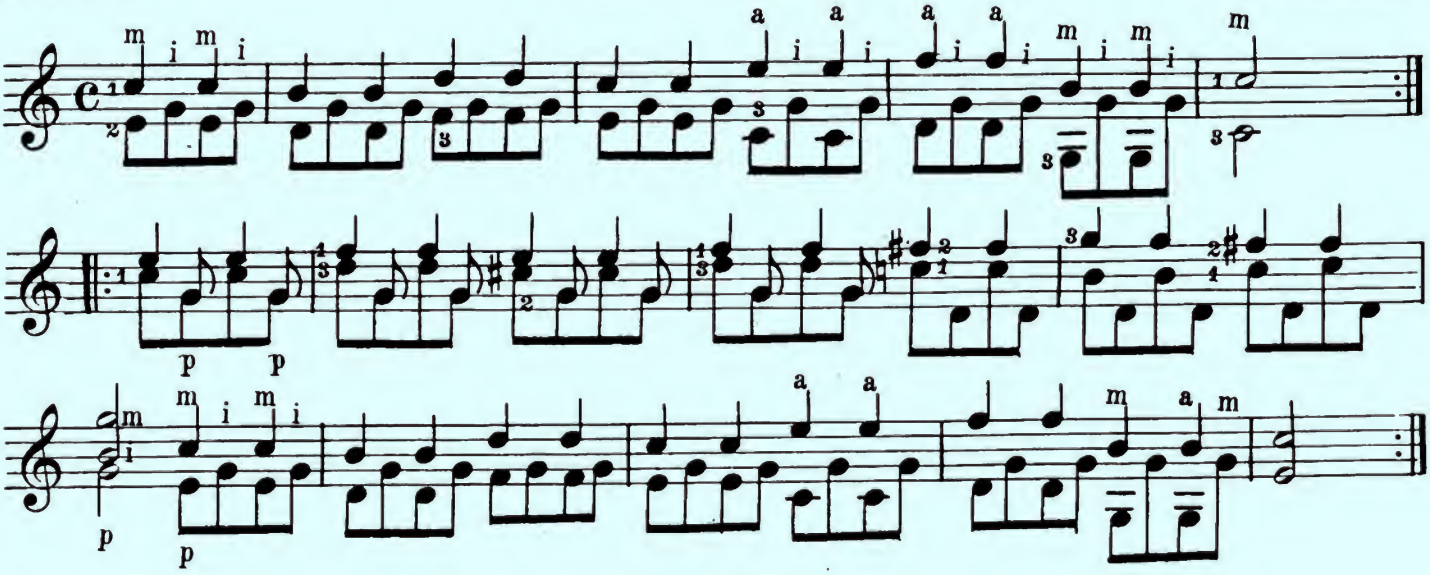


REPEAT EACH OF THE ABOVE STUDIES UNTIL MASTERED.

Italian Air

Andantino

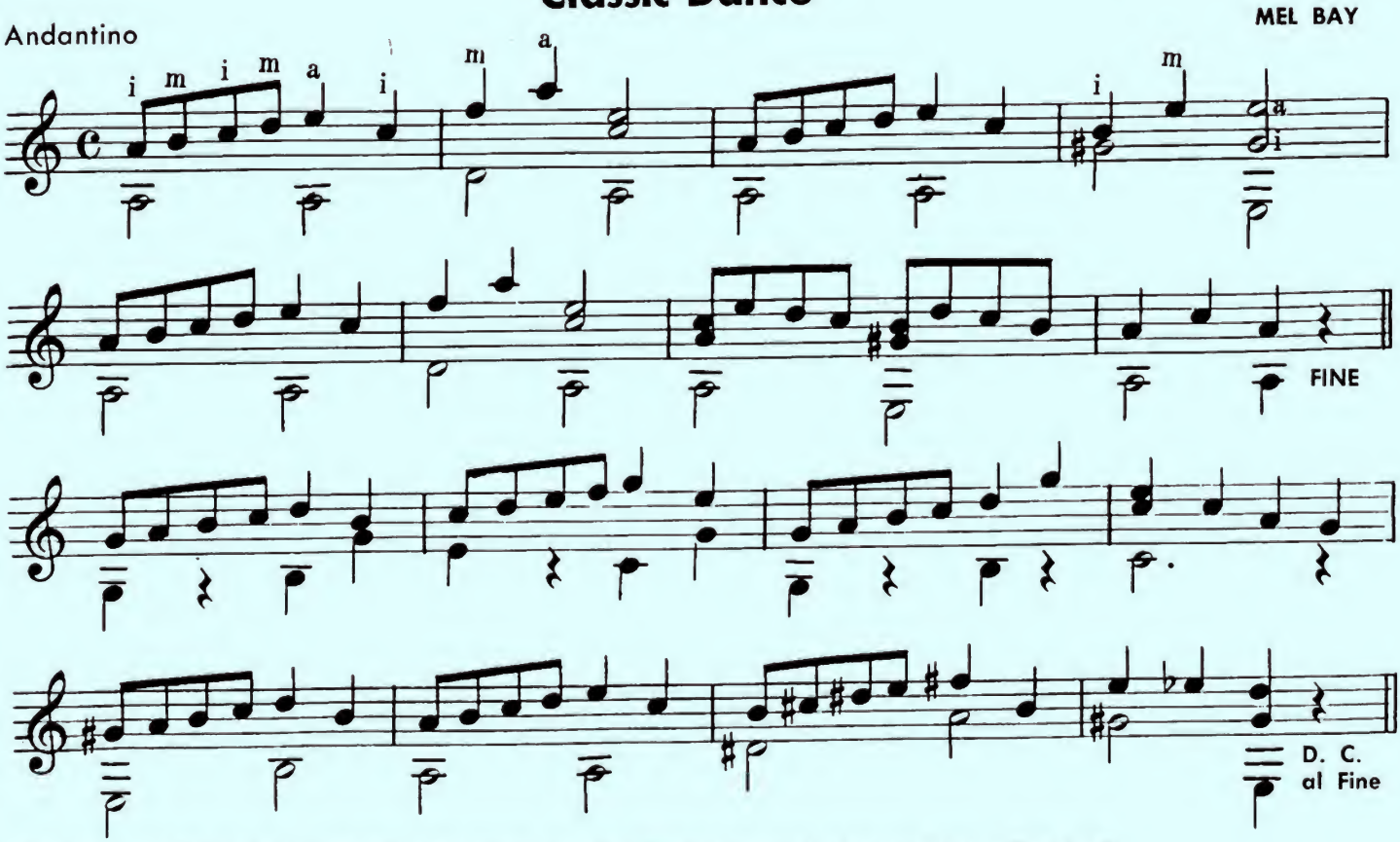
CARCASSI



Classic Dance

Andantino

MEL BAY



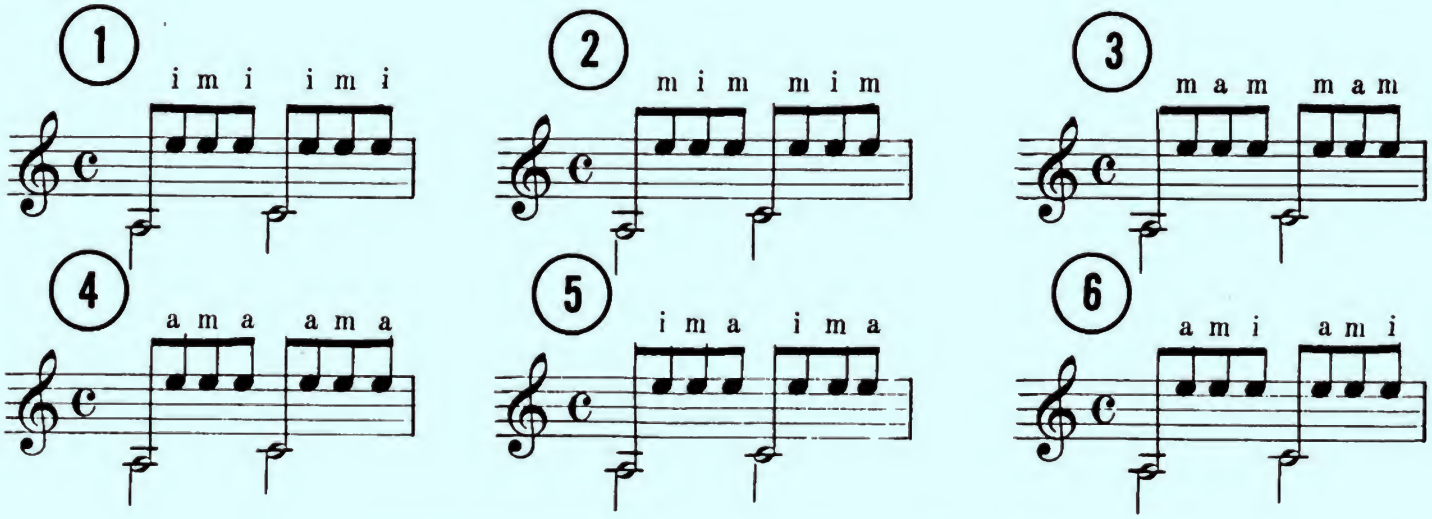
Da Capo al Fine (D.C. al Fine): Go back to the beginning and play to FINE. (The End)

Other Tempo Terms

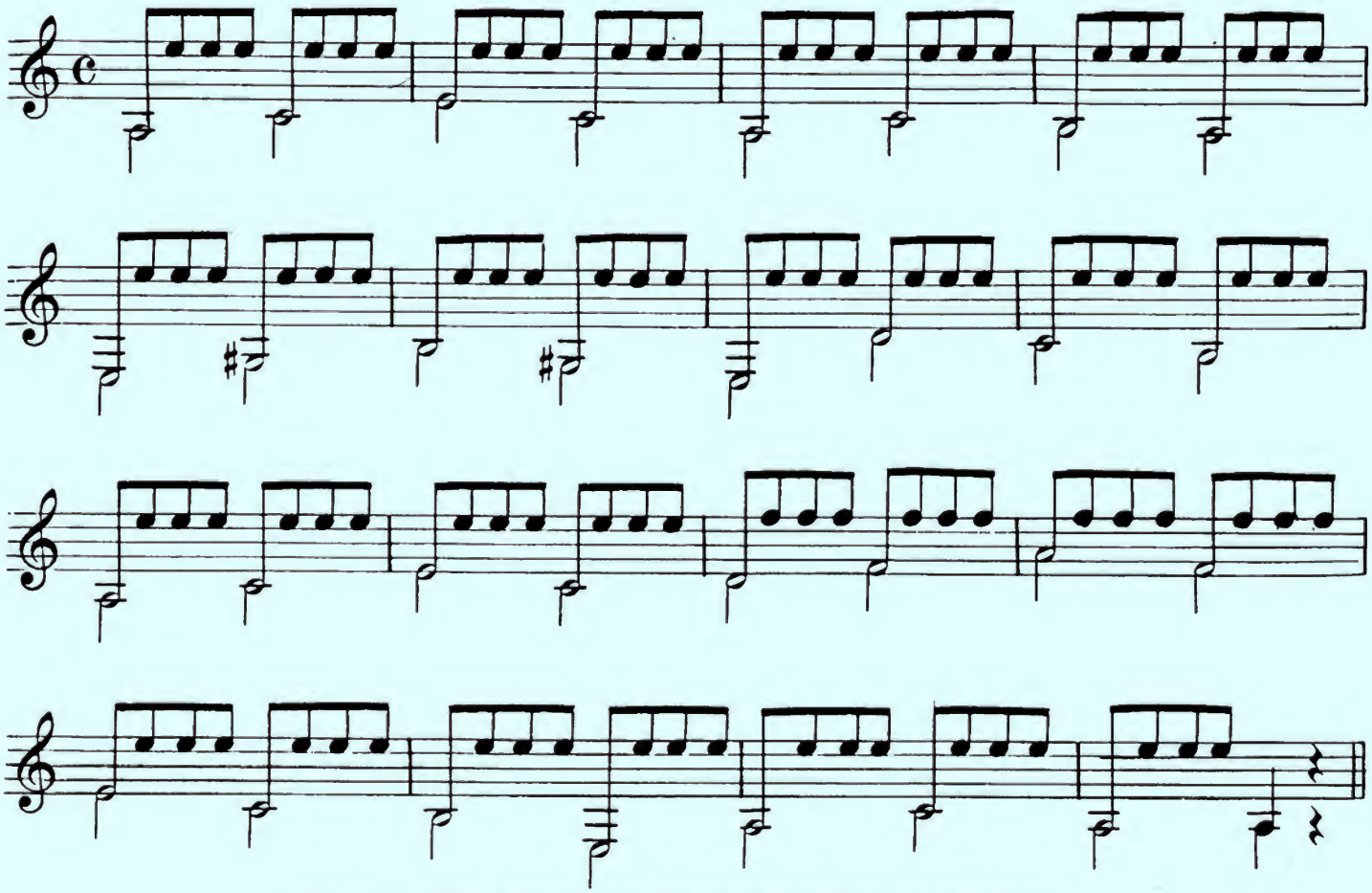
ALLEGRETTO . . . . Lively
VIVANCE . . . . Very Fast
PRESTO . . . . As fast as possible
ALLEGRO MODERATO . . . . Moderately fast

ADAGIO . . . . Slower than Andante
ANDANTINO . . . . Faster than Andante
LARGO . . . . Slower than Adagio
LENTO . . . . As slow as possible

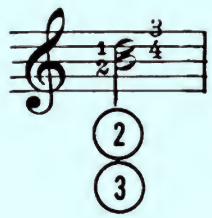
Play the RIGHT HAND DEVELOPMENT ETUDE using each of the Six Patterns throughout the entire number.



Right Hand Development Etude

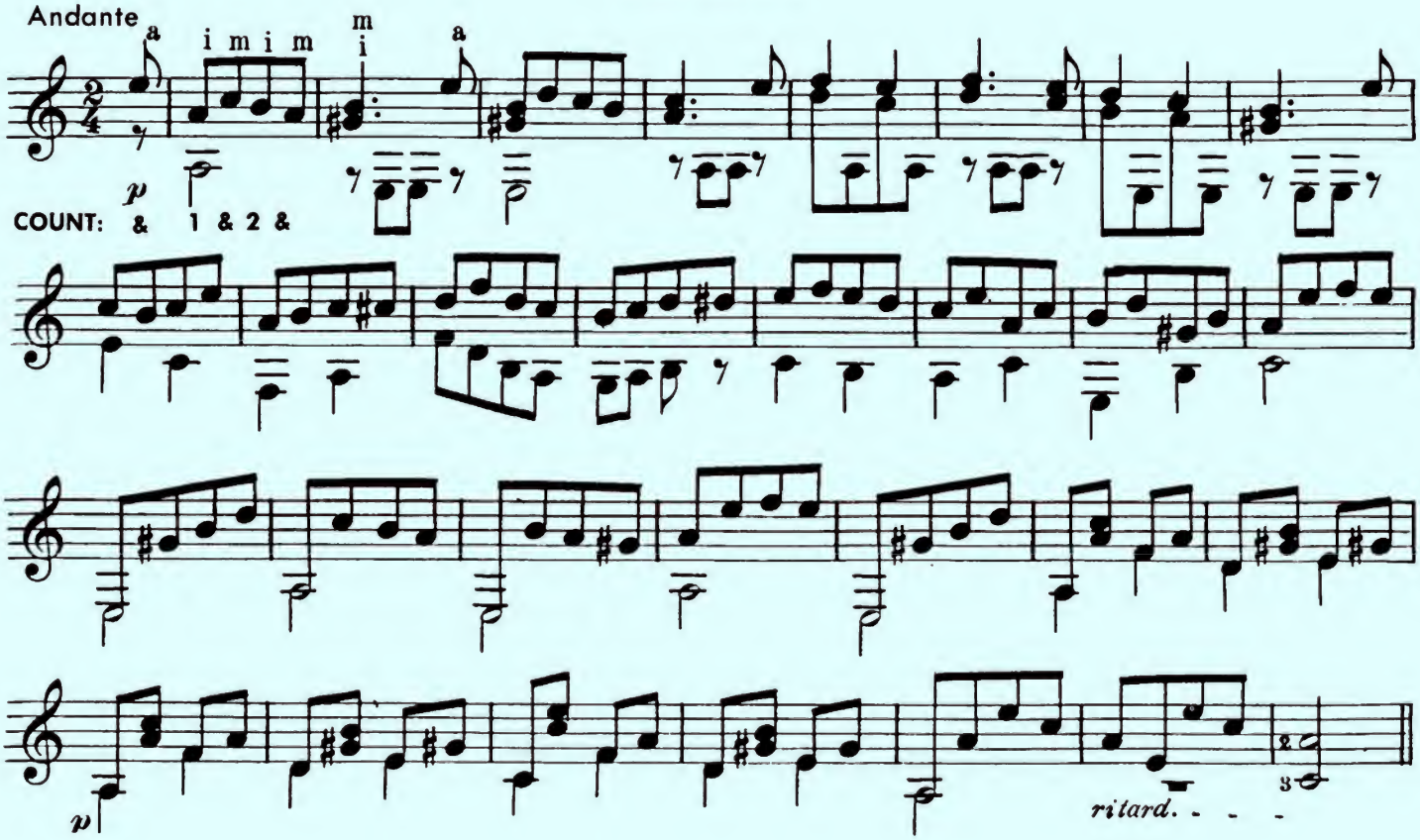


See the "MEL BAY FOLIO OF CLASSIC GUITAR SOLOS"

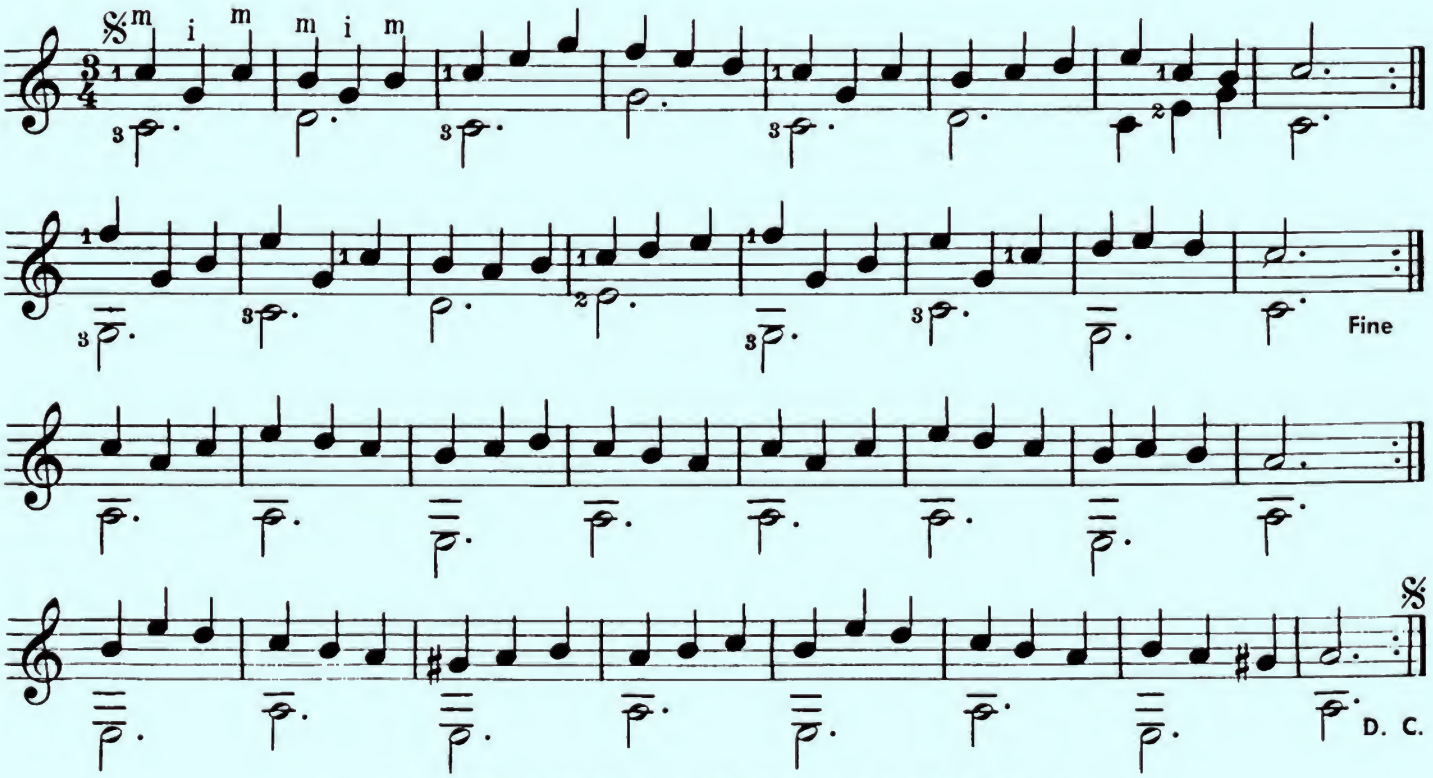


The following Solo introduces the notes D and B being played together. This is done by playing the note D with the first finger on the third fret of the second string and playing the note B with the second finger upon the fourth fret of the THIRD STRING. For two-four time explanation see page 6.

Senorita



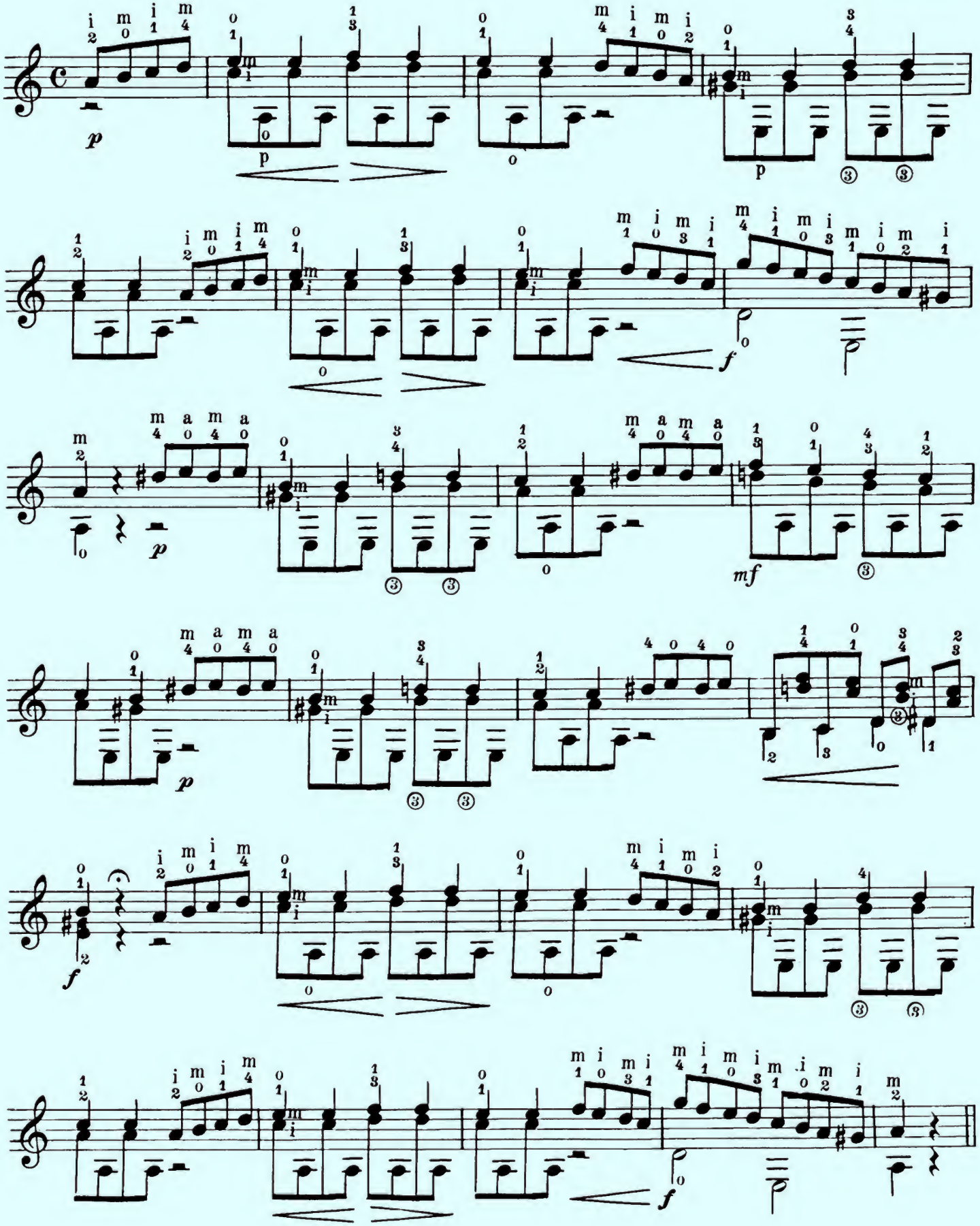
Senora



See the "MEL BAY FOLIO OF CLASSIC GUITAR SOLOS"

ANDANTE

F. CARULLI



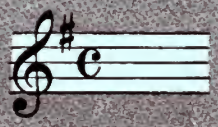
See Mel Bay's

"Selected Guitar Solos"

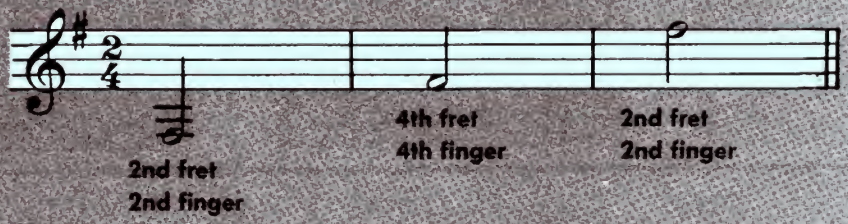
The Key of G

The Key of G will have one sharp. (F♯)

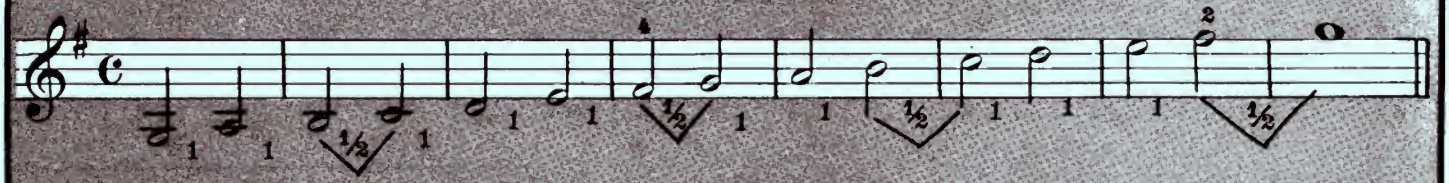
It will be identified by this signature:



The F-notes will be played as shown:



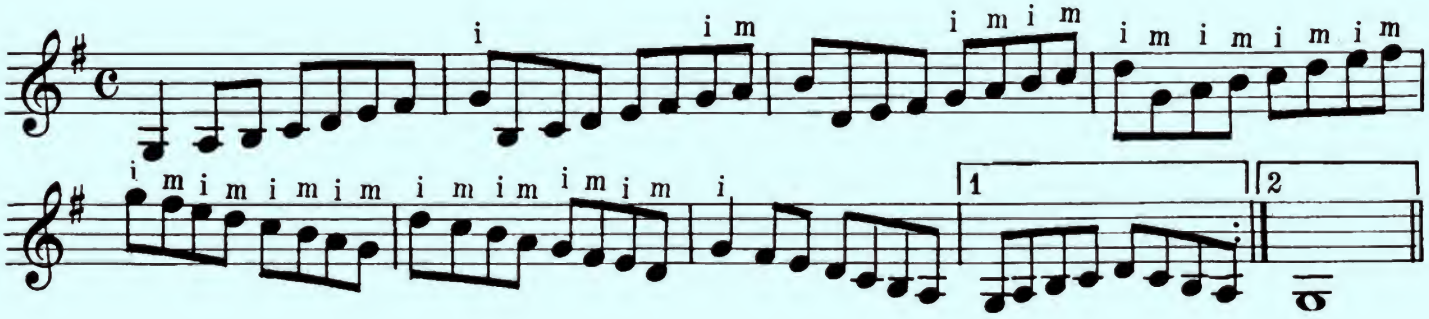
The G Scale



Note that in order to have the half-steps falling between the seventh and eighth degress of the scale the F must be sharped.

Our major scale pattern is then correct. (1, 1, ½, 1, 1, 1, ½.) (steps)

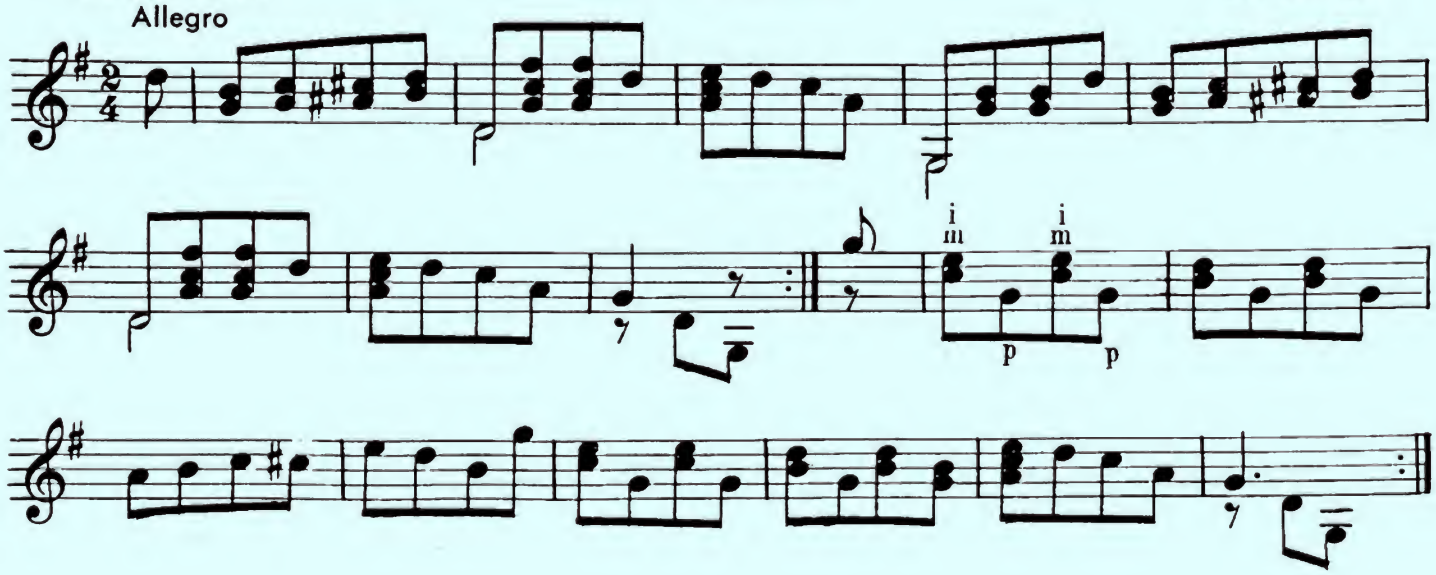
A Daily Drill



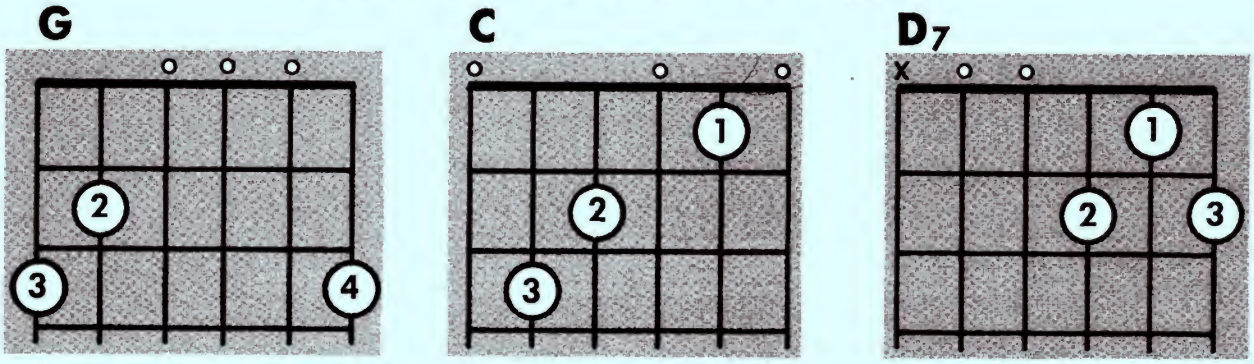
The Gauchos

GUITAR SOLO
Allegro

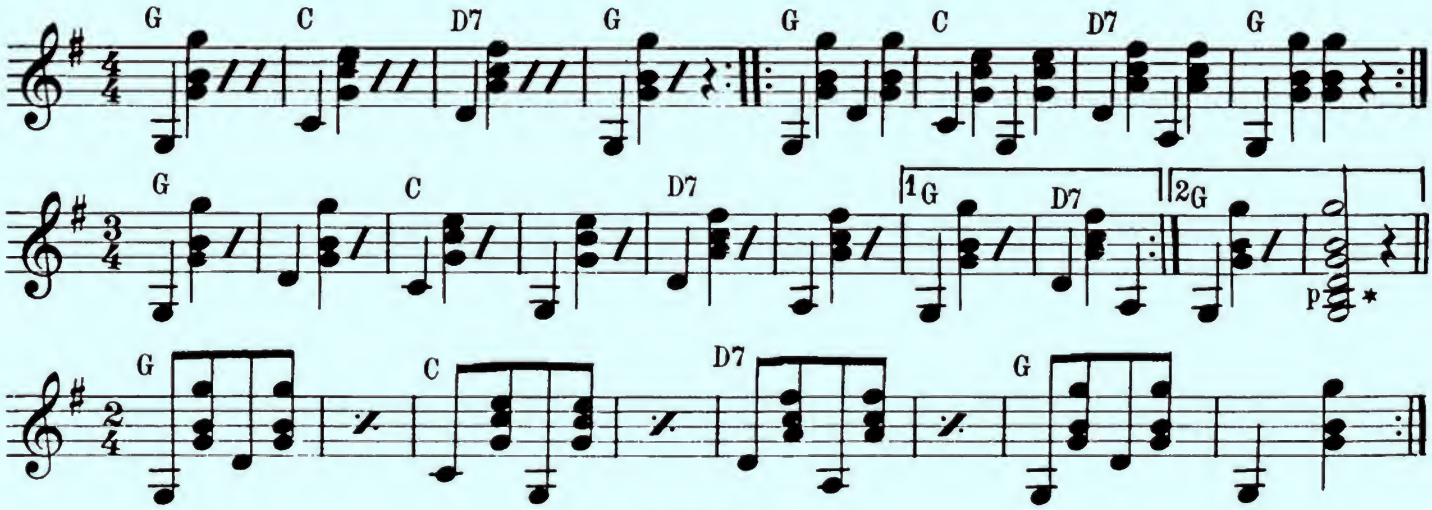
CARCASSI-BAY



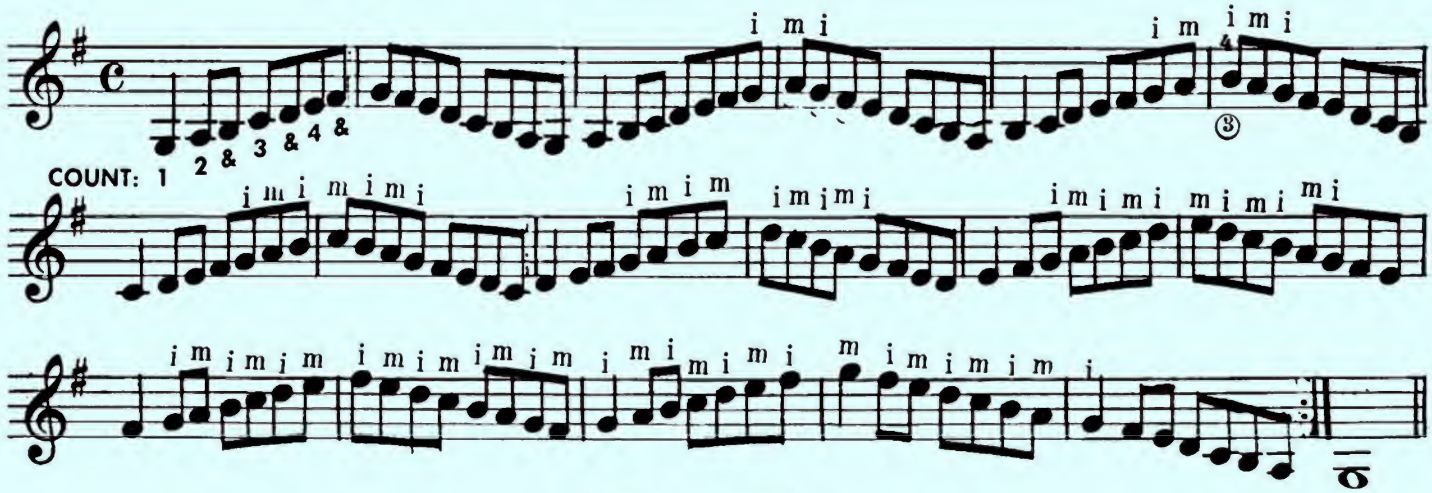
CHORDS IN THE KEY OF G



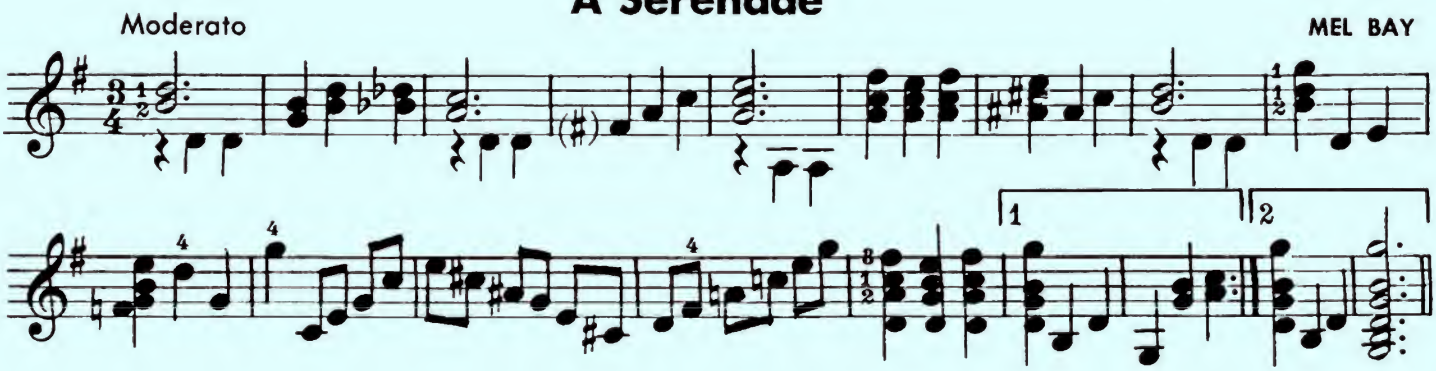
Accompaniment Styles In The Key Of G



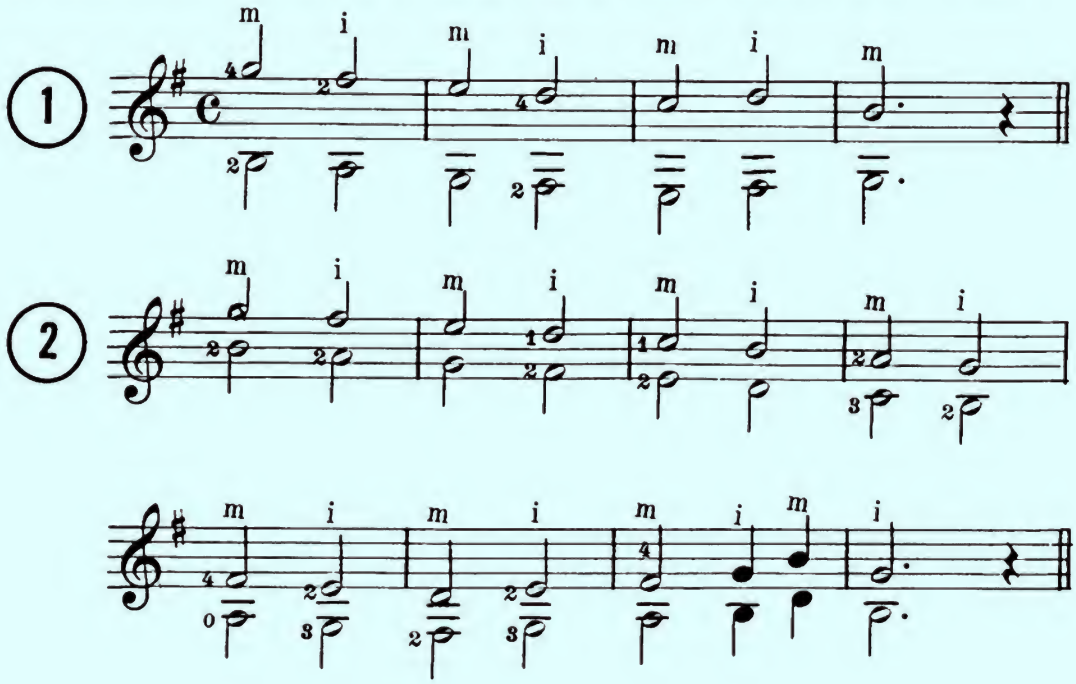
A Scale Study



A Serenade

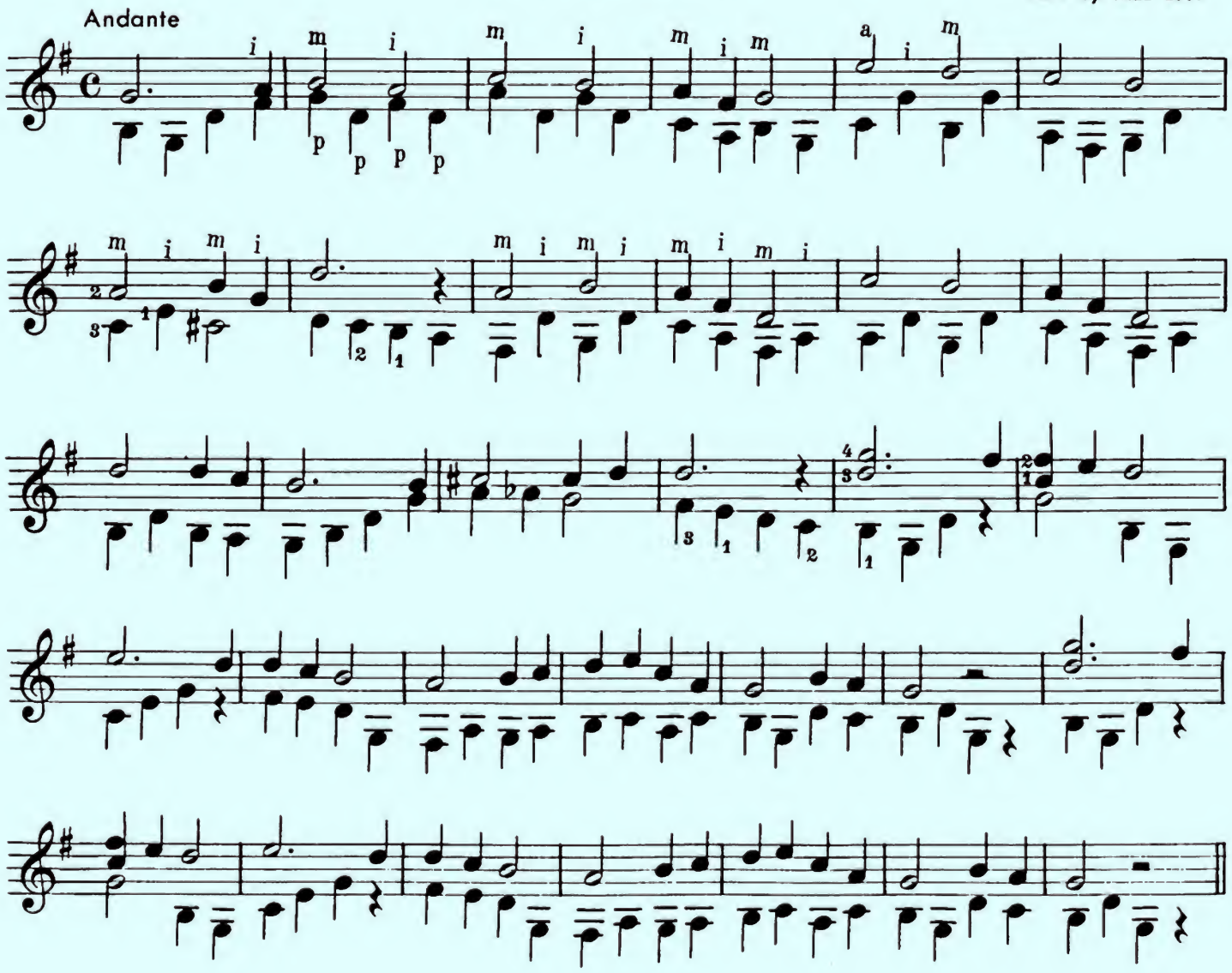


* Three lower notes plucked with the thumb



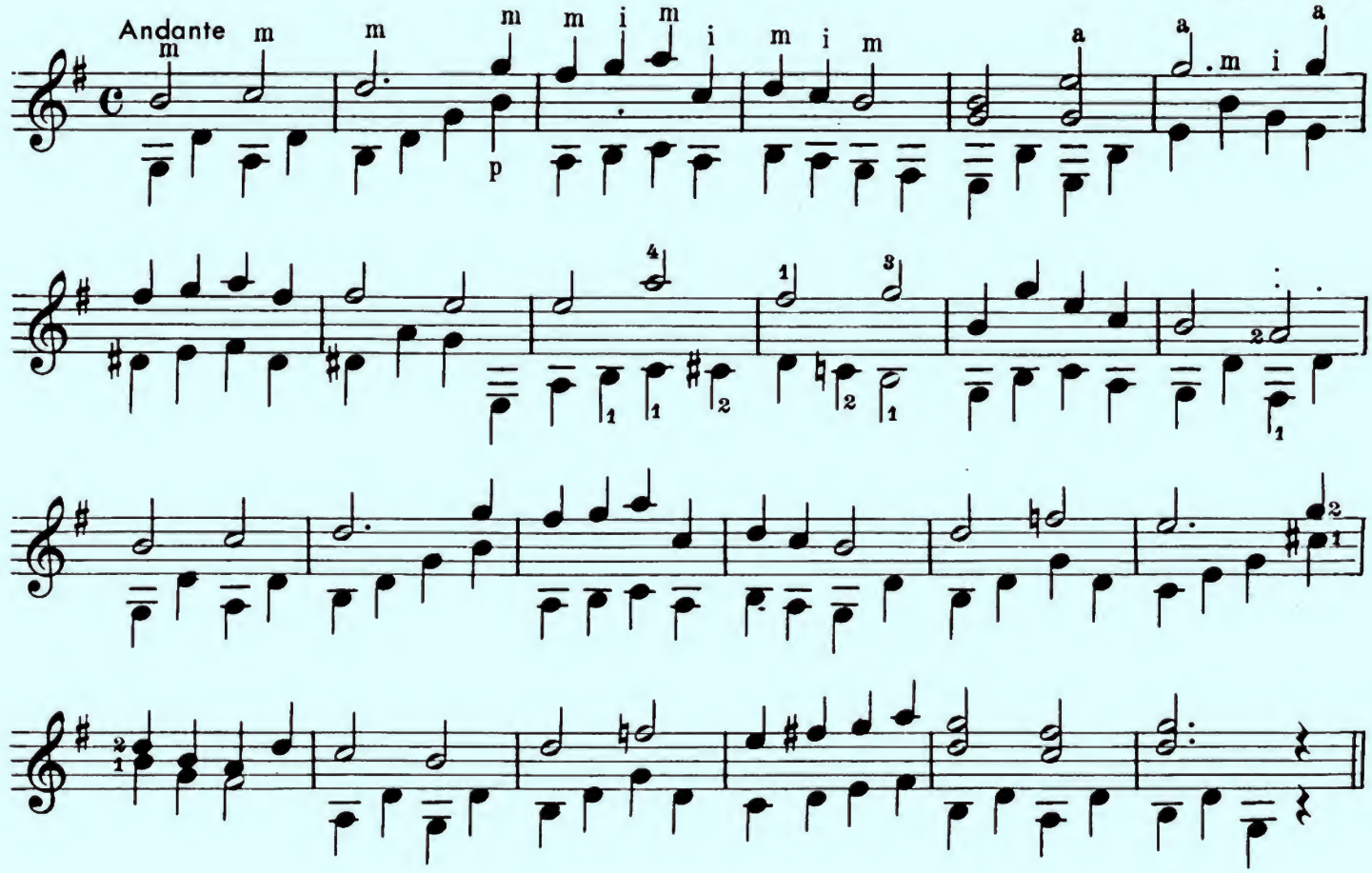
Austrian Hymn

HAYDN
Arr. by MEL BAY



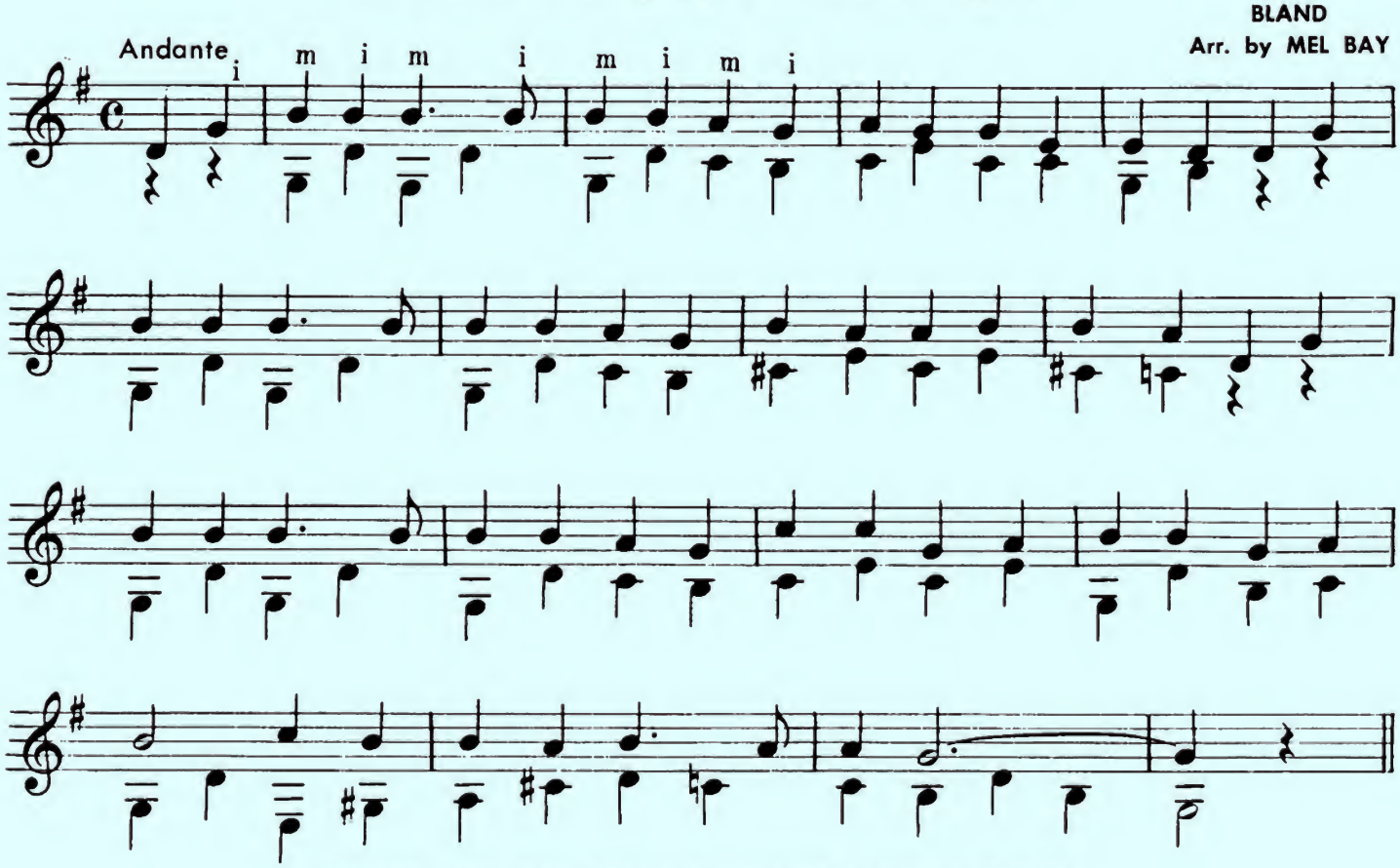
The Little Prince

MAZAS
Arr. by MEL BAY



In the Evening By the Moonlight

BLAND
Arr. by MEL BAY



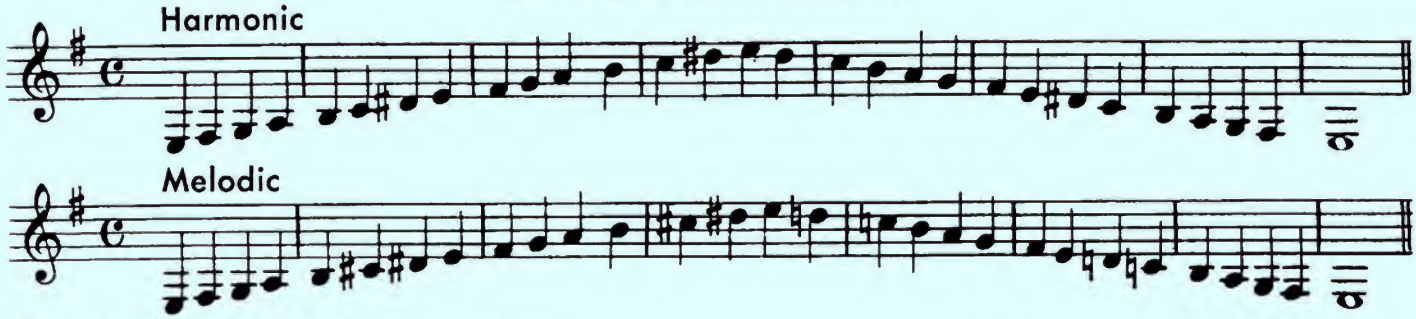
See the "MEL BAY FOLIO OF CLASSIC GUITAR SOLOS"

THE KEY OF E MINOR

(Relative to G Major)

The Key of E Minor will have the same key signature as G Major.

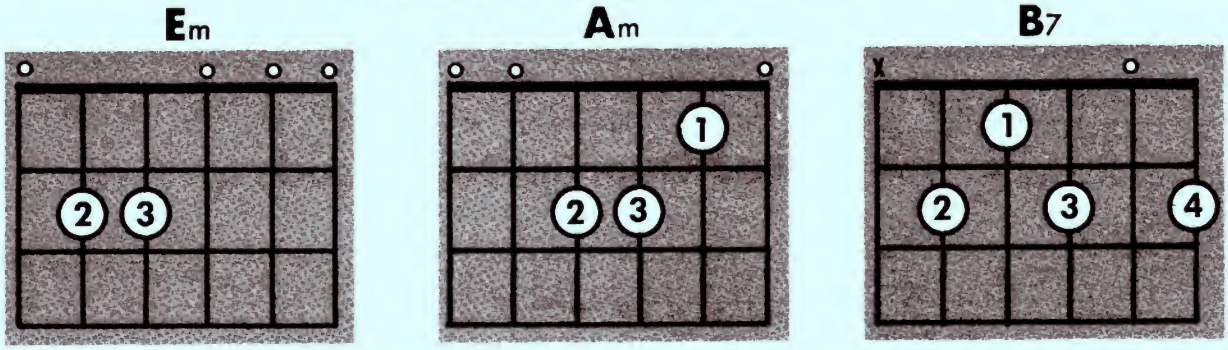
Two E Minor Scales



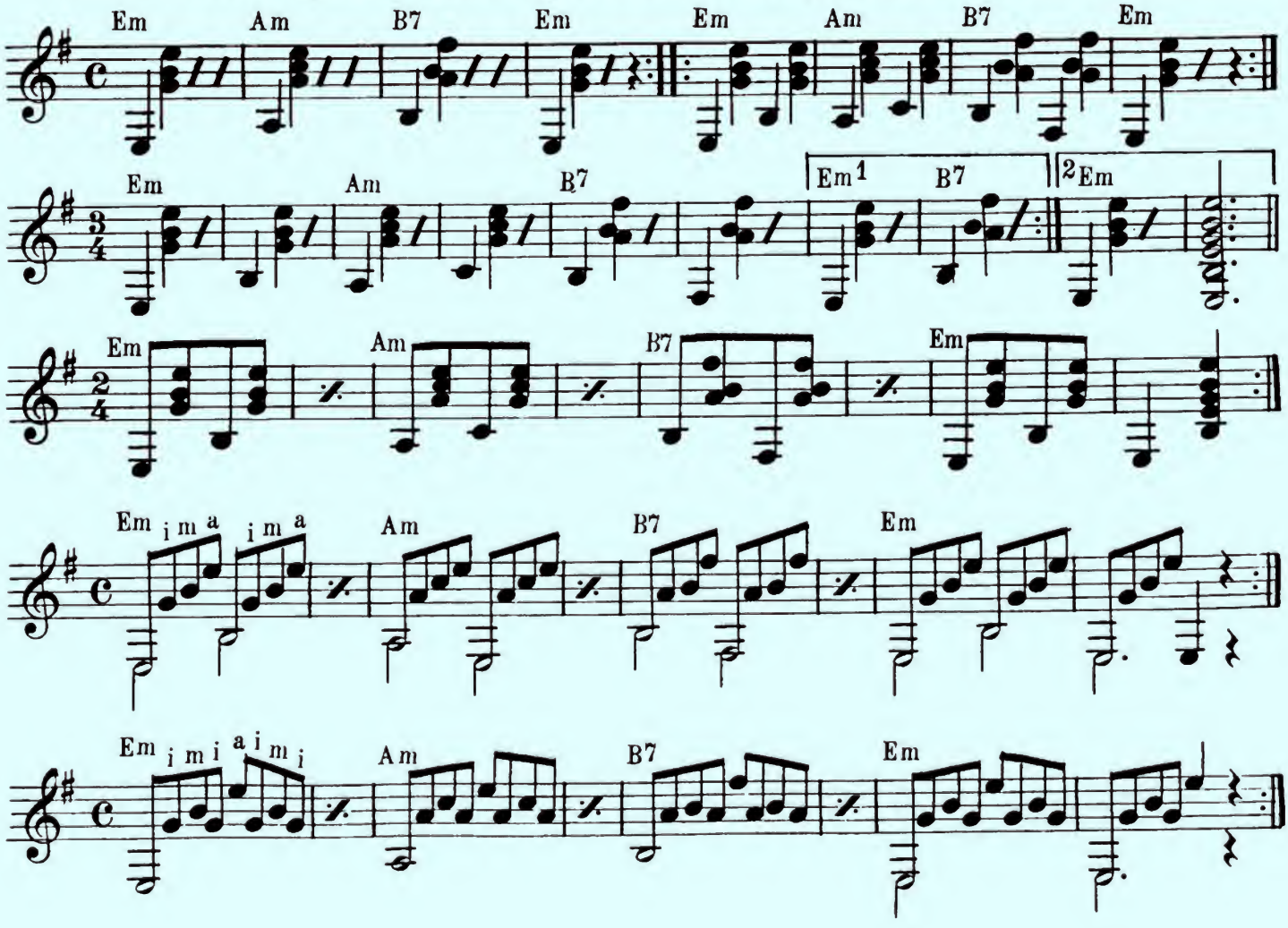
The above scales should be memorized.

THE CHORDS IN THE KEY OF E MINOR

The Chords in the Key of E Minor are:

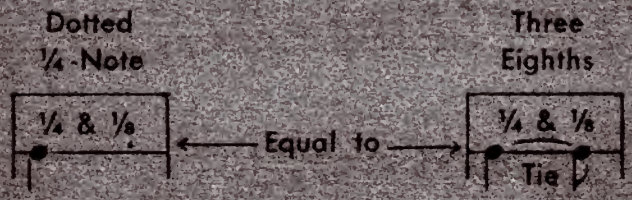


Accompaniment Styles in the Key of E Minor

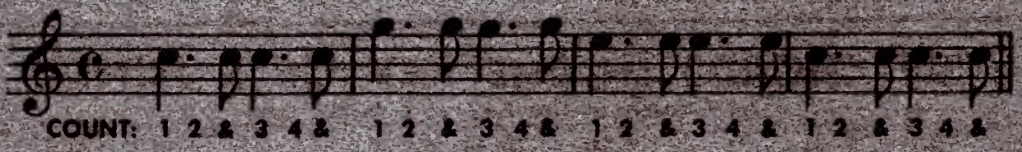


Dotted Quarter Notes

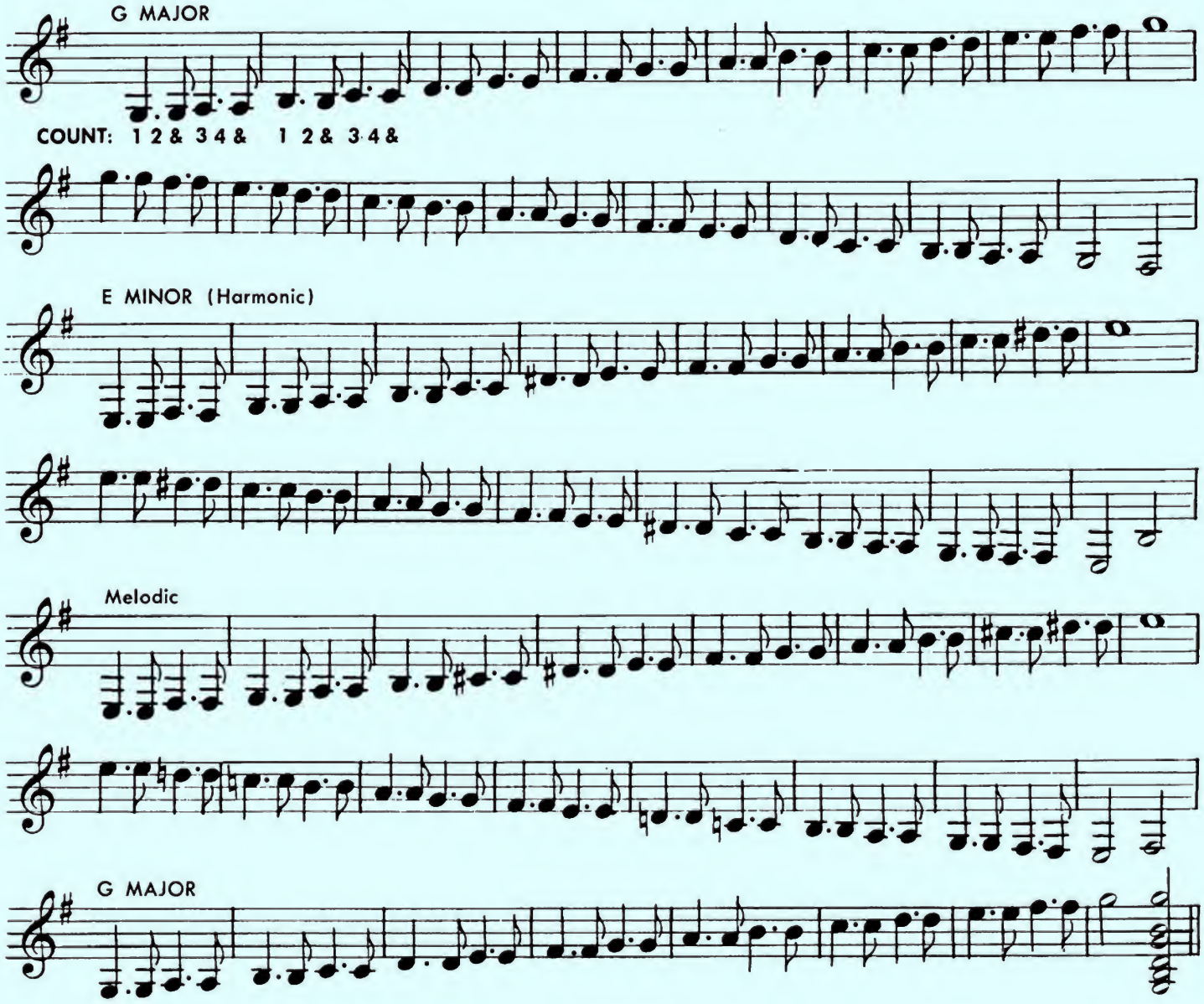
A DOT AFTER A NOTE increases its Value by ONE-HALF.



The count for the dotted quarter-note is as follows:

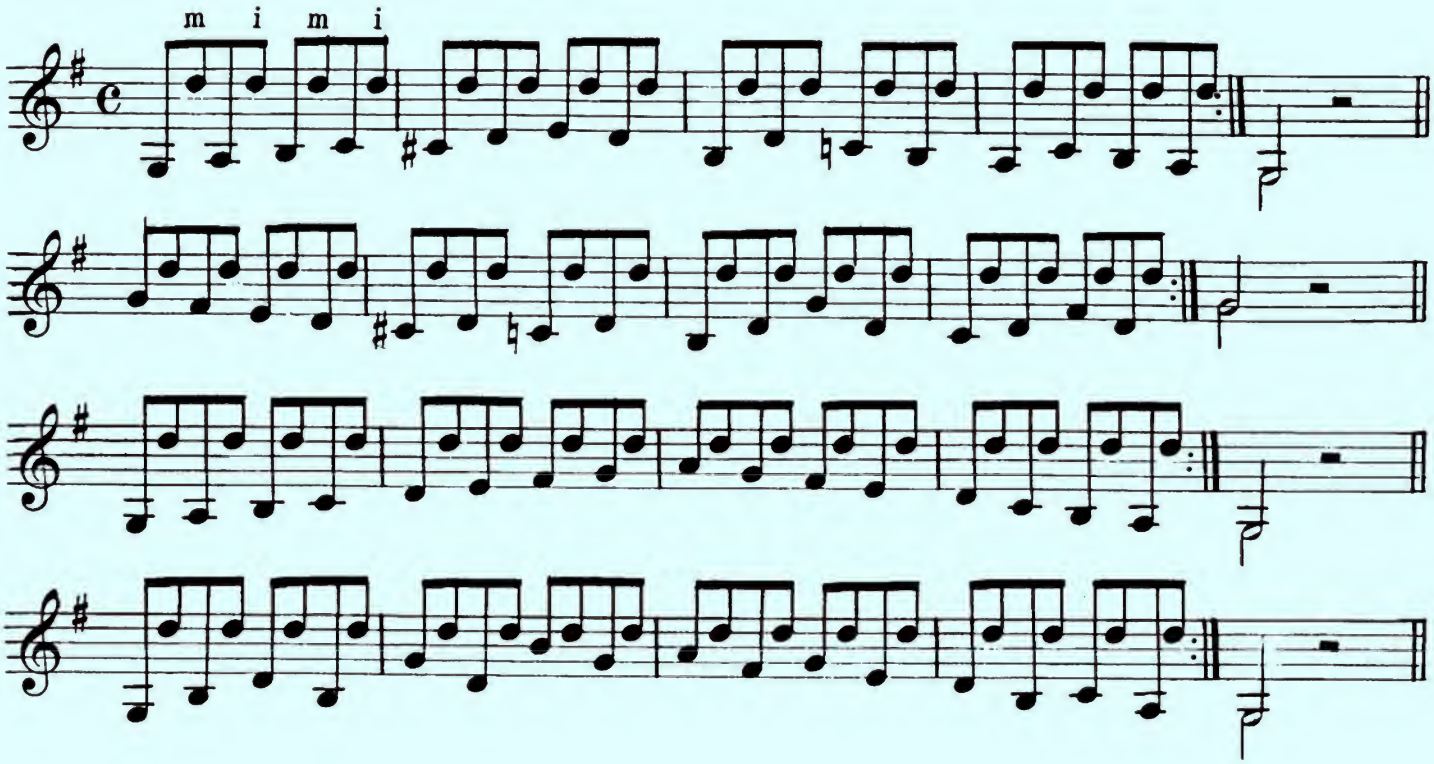


A Dotted Quarter-Note Etude



Right Hand Technique

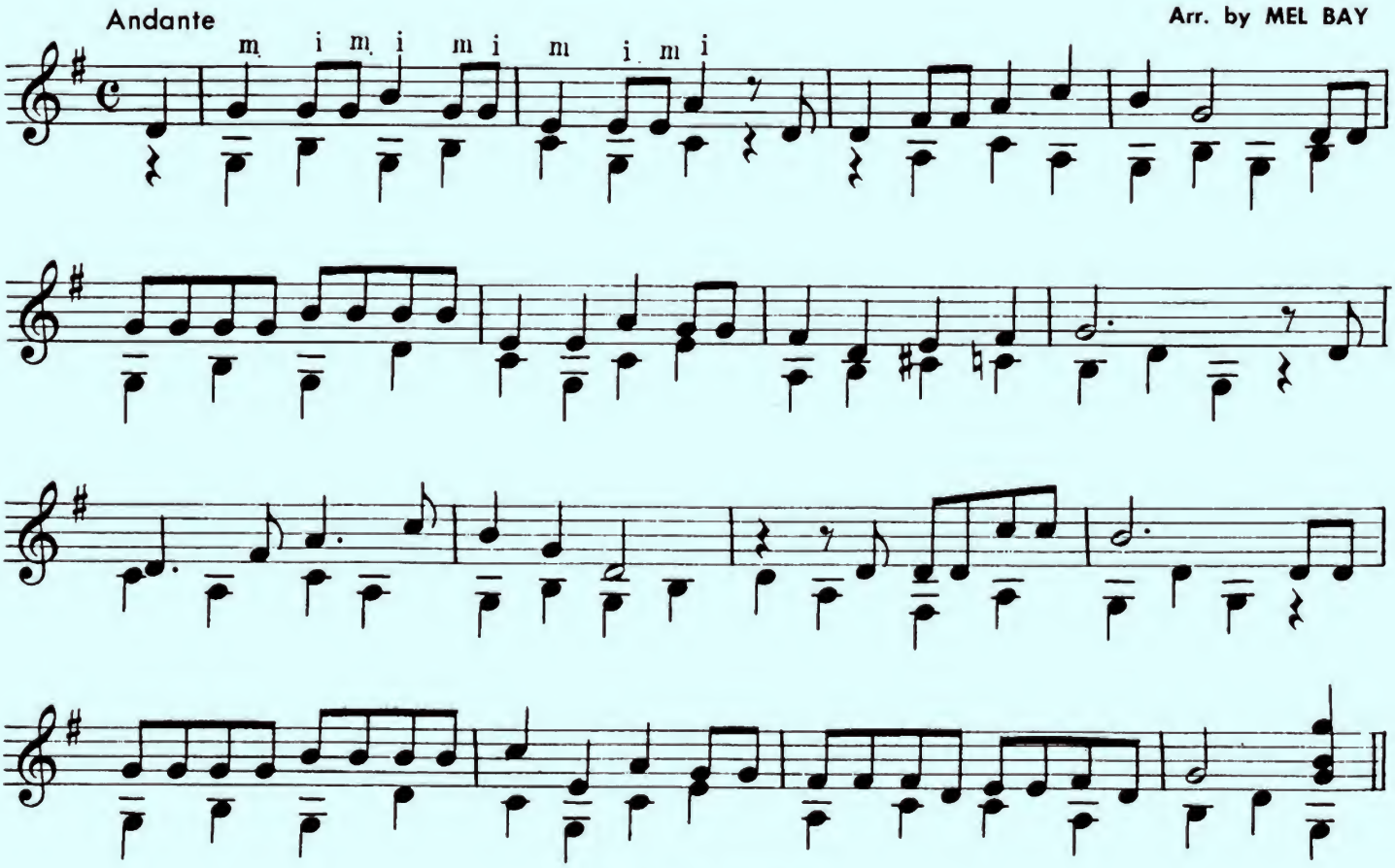
Hold third finger on the D note throughout.



The Foggy, Foggy Dew

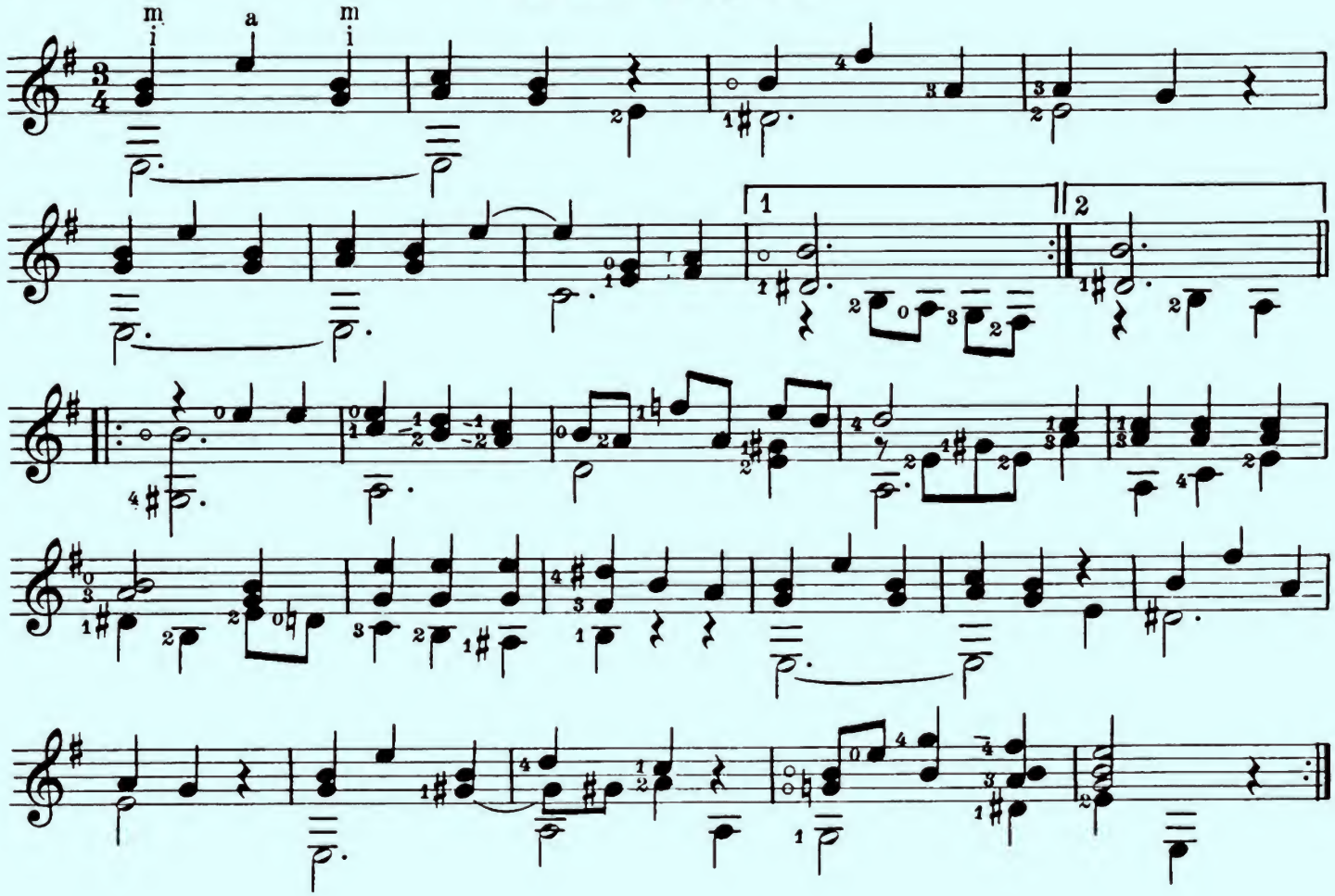
Andante

Arr. by MEL BAY



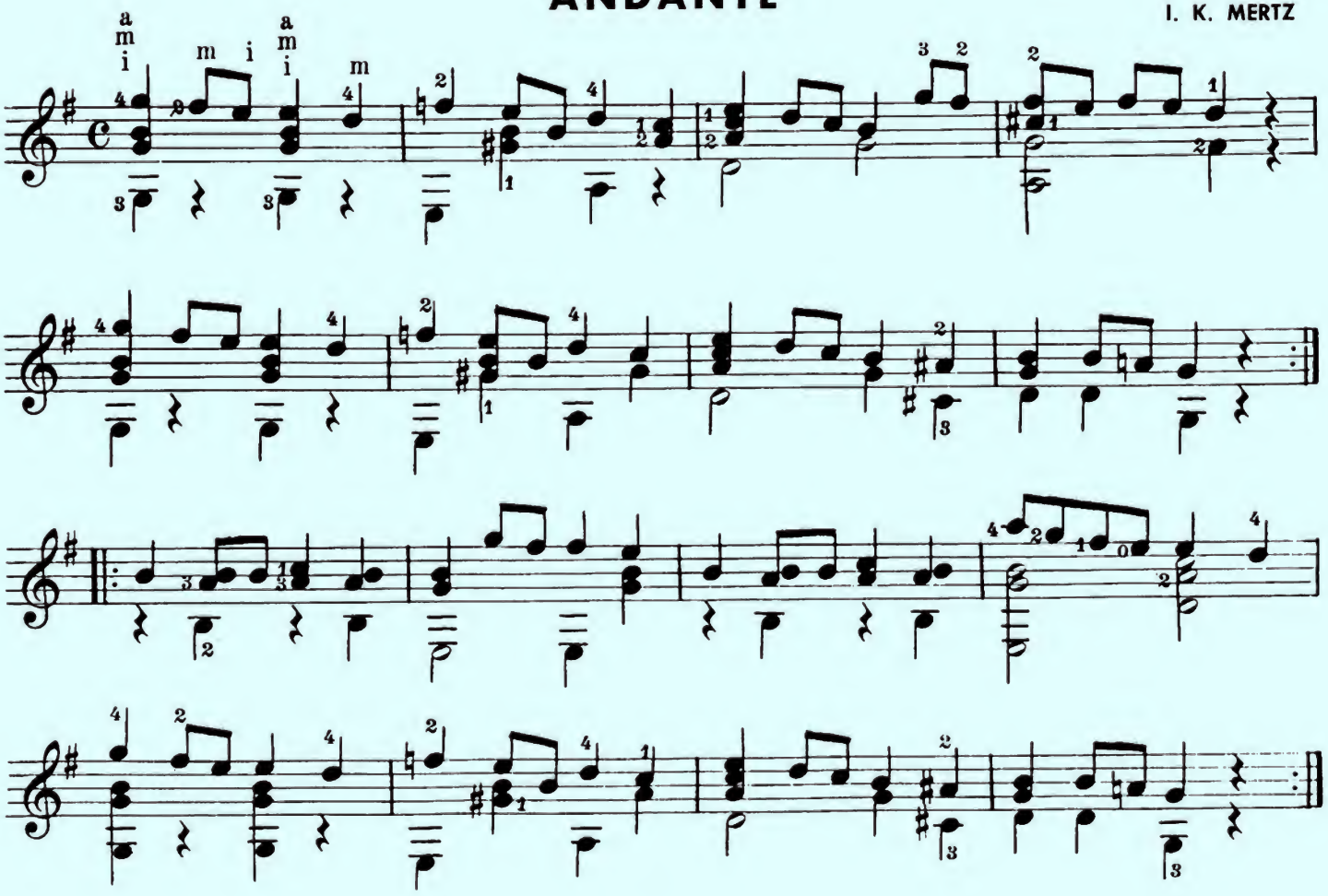
See Mel Bay's
"Deluxe Guitar Scale Book"

A Waltz By Sor

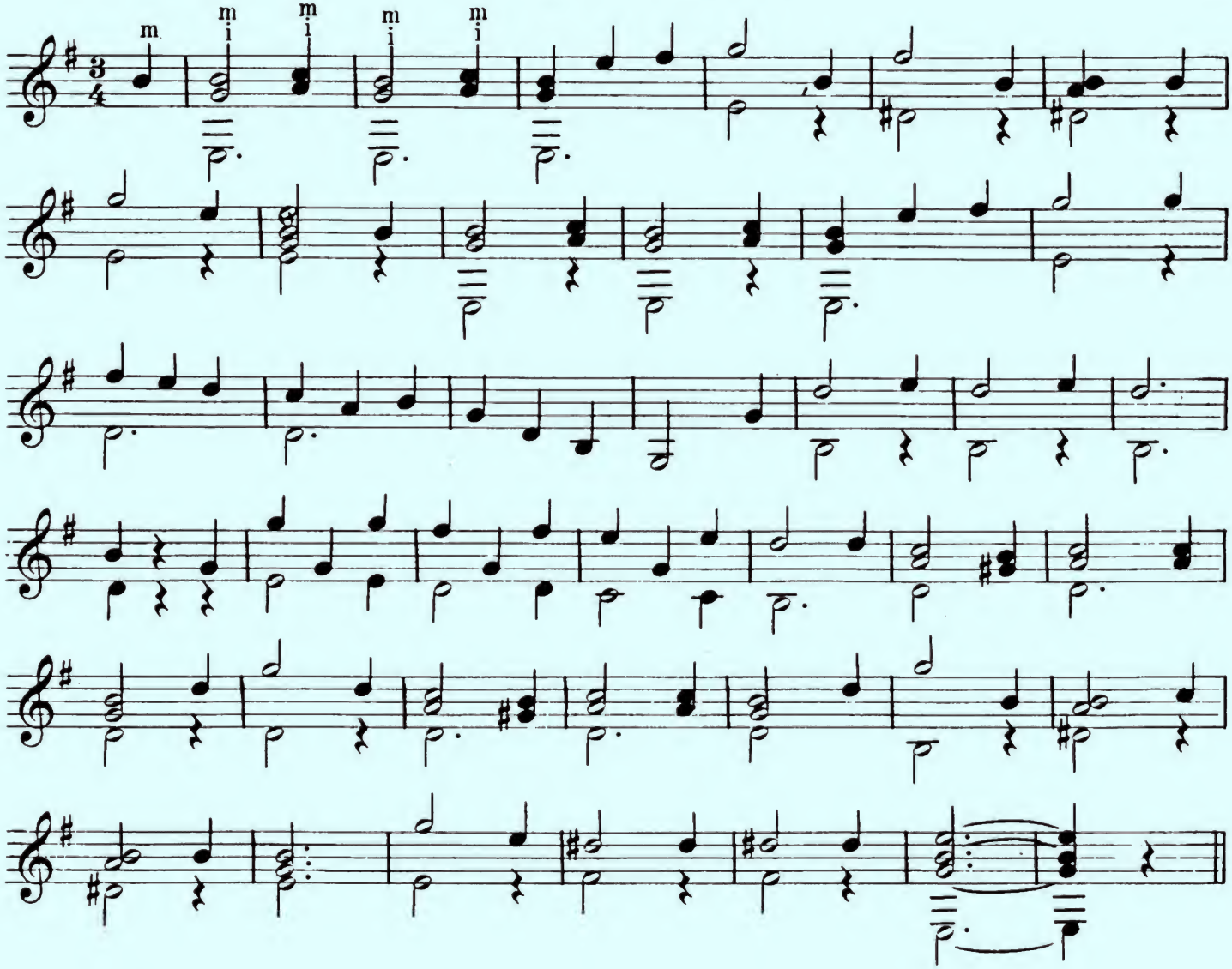


ANDANTE

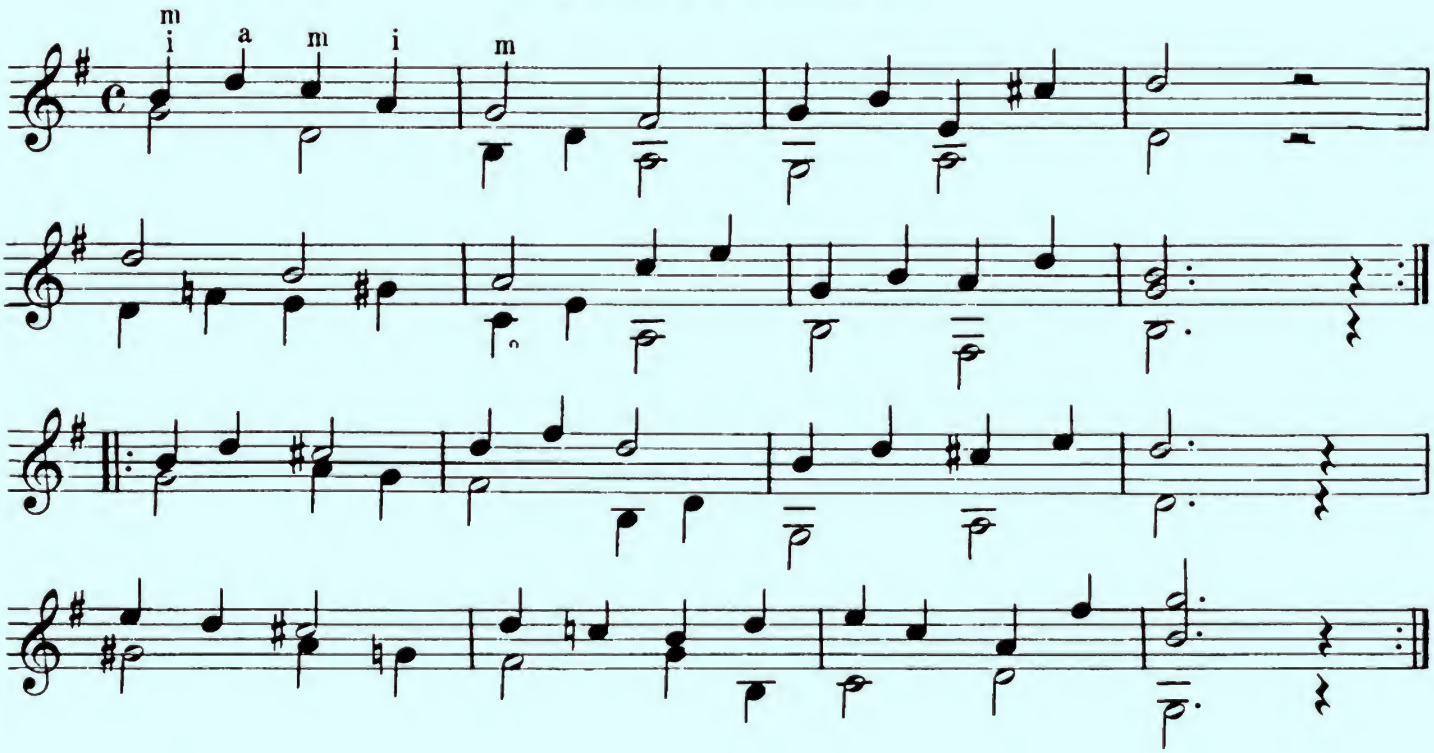
I. K. MERTZ



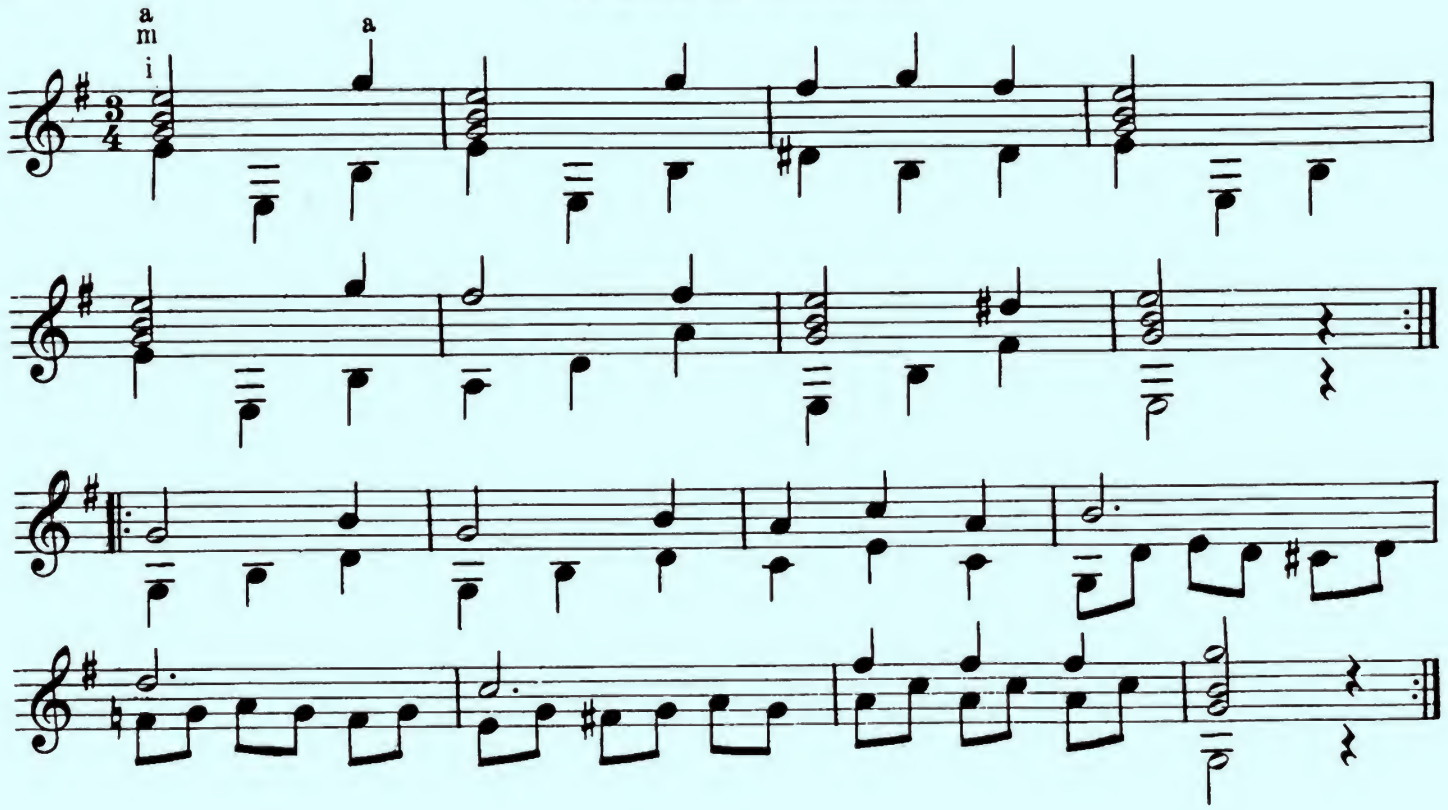
A Night In Madrid



A Song By Aguado

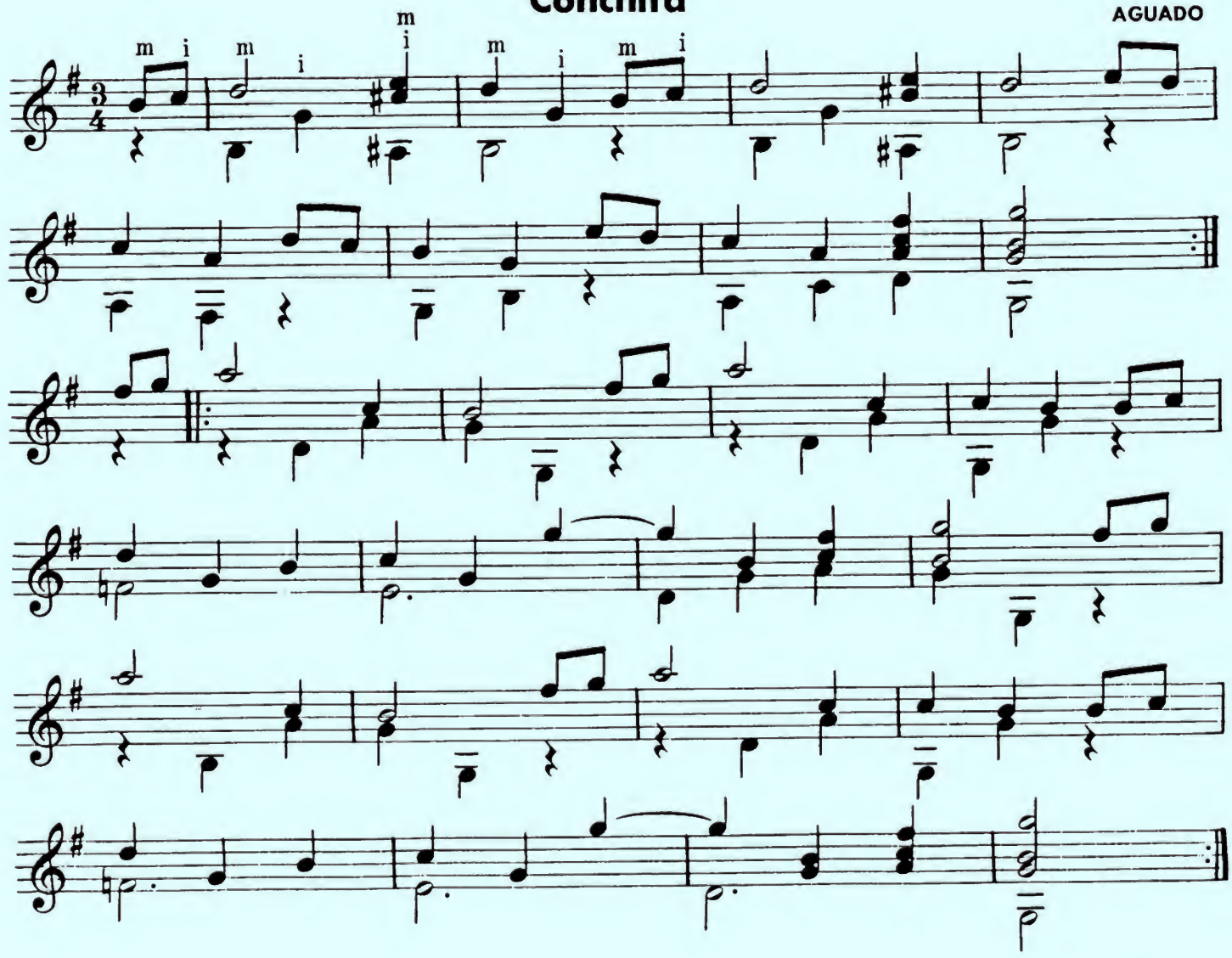


Waltz in E Minor

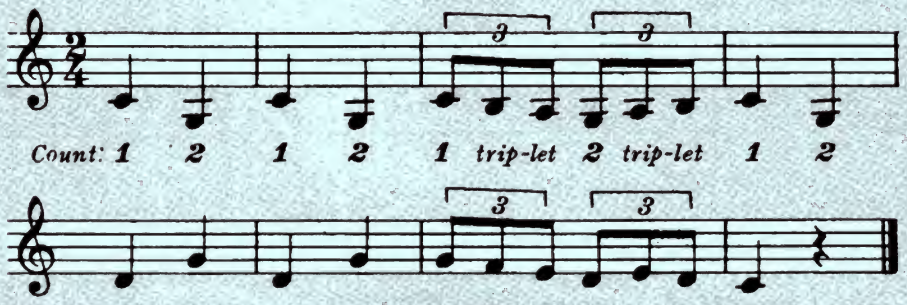


Conchita

AGUADO

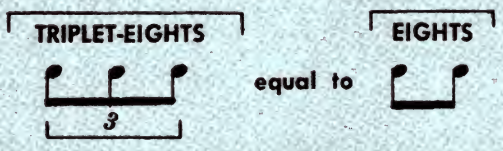


How To Count Triplets



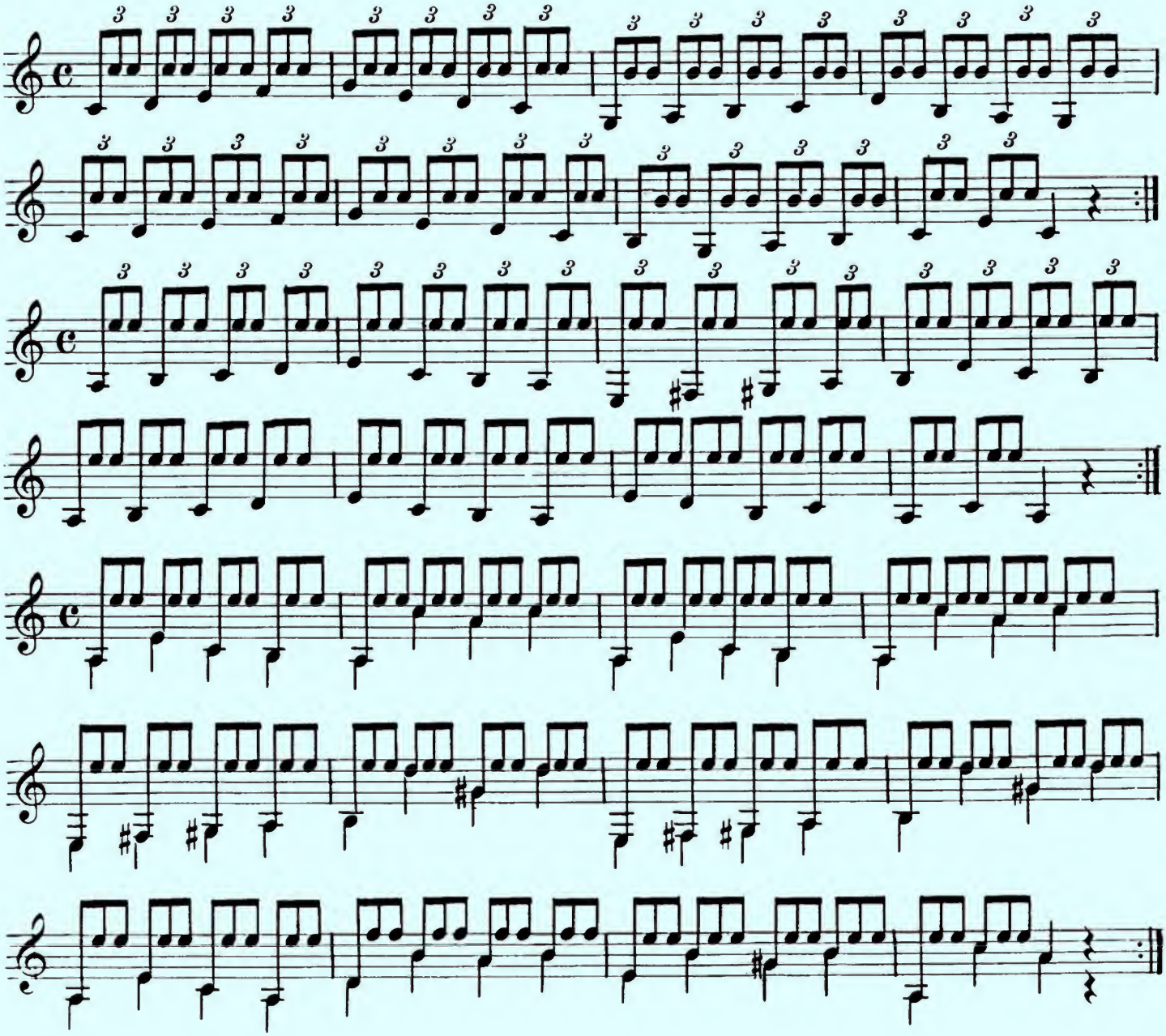
Q. What are TRIPLETS?

A. A group of three notes, played in the time of two notes of the same kind.

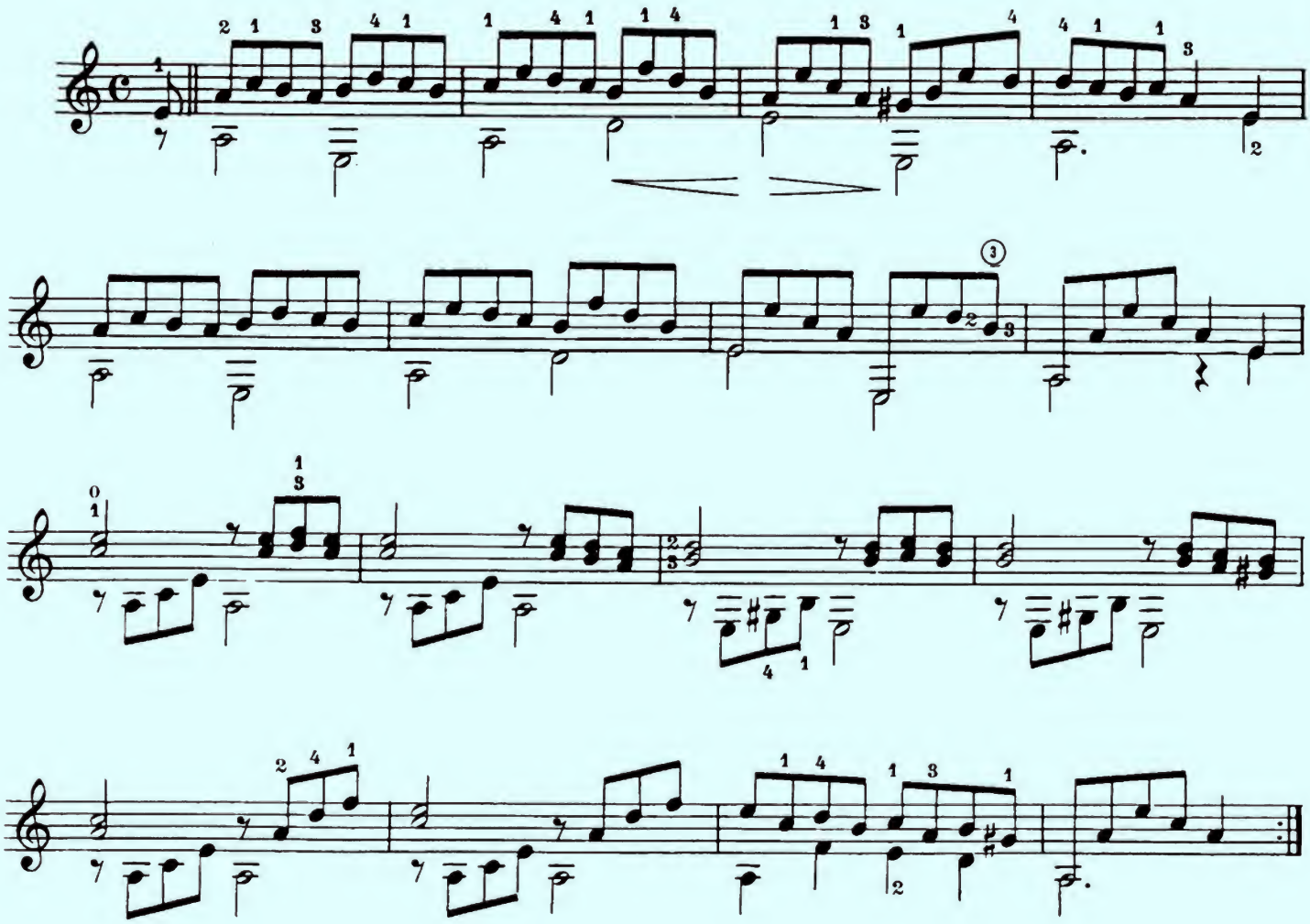


Play the following Triplet Etudes using the following R.H. fingering. pim, pmi, pma, pam.

TRIPLETS

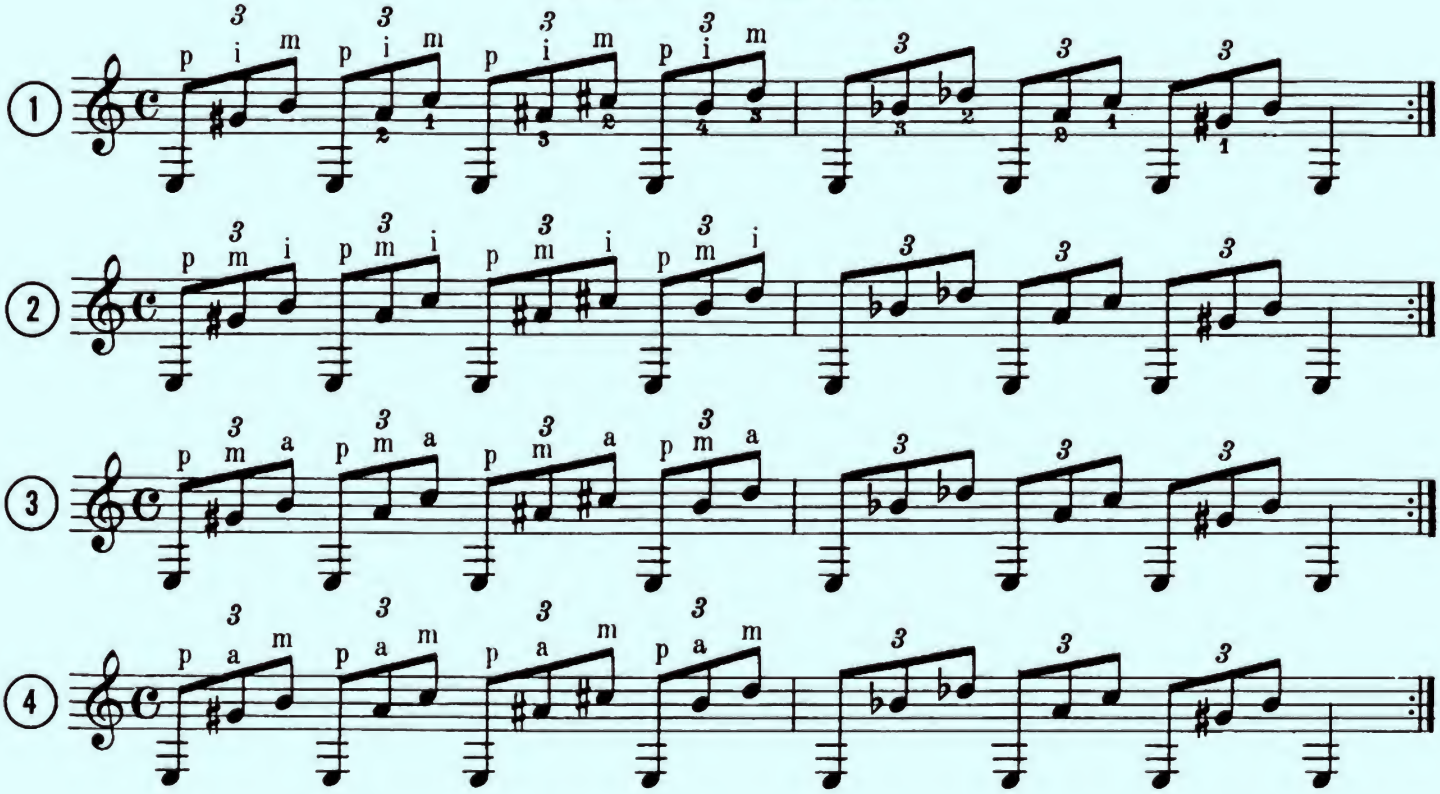


Around the Samovar



Right Hand Triplet Etude

REPEAT UNTIL MASTERED



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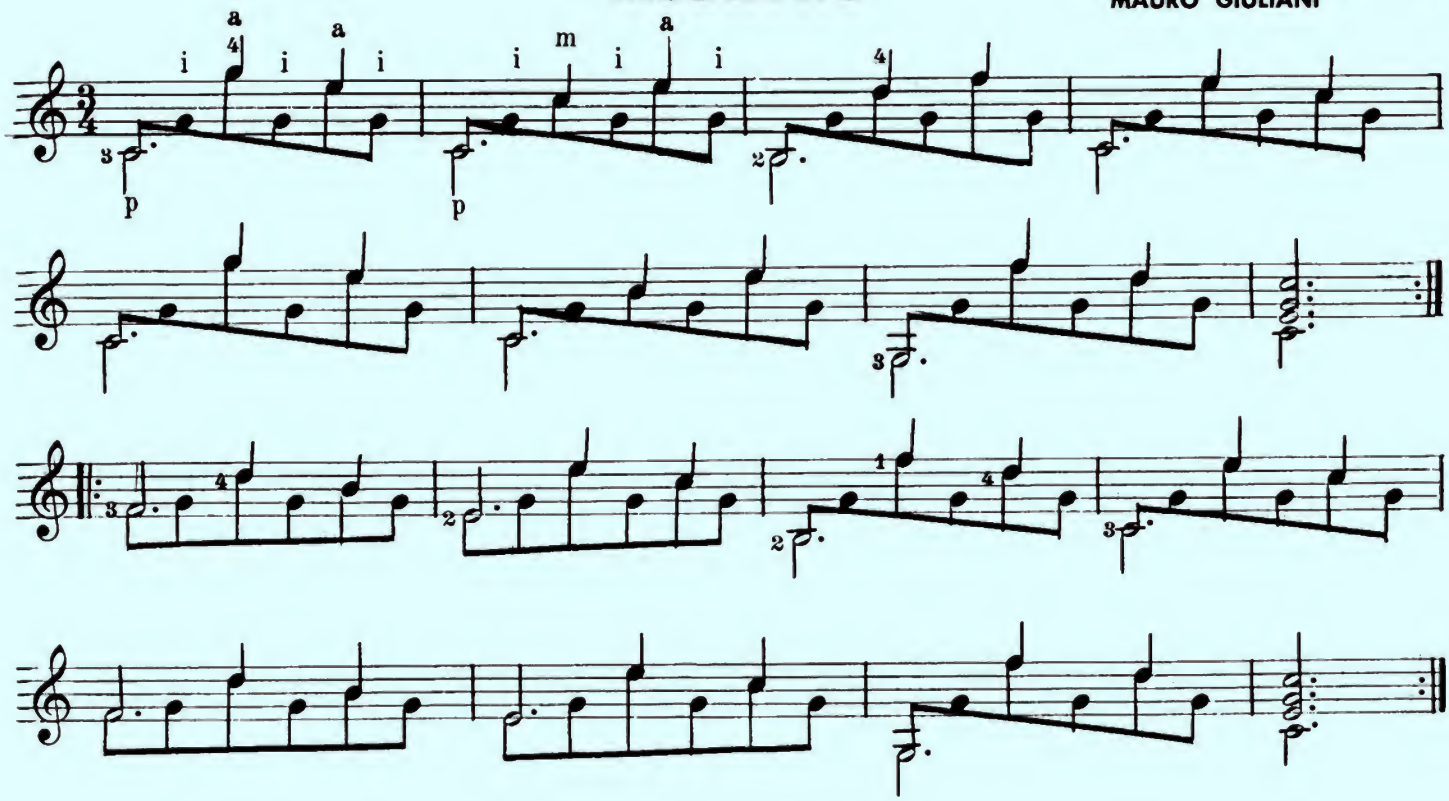
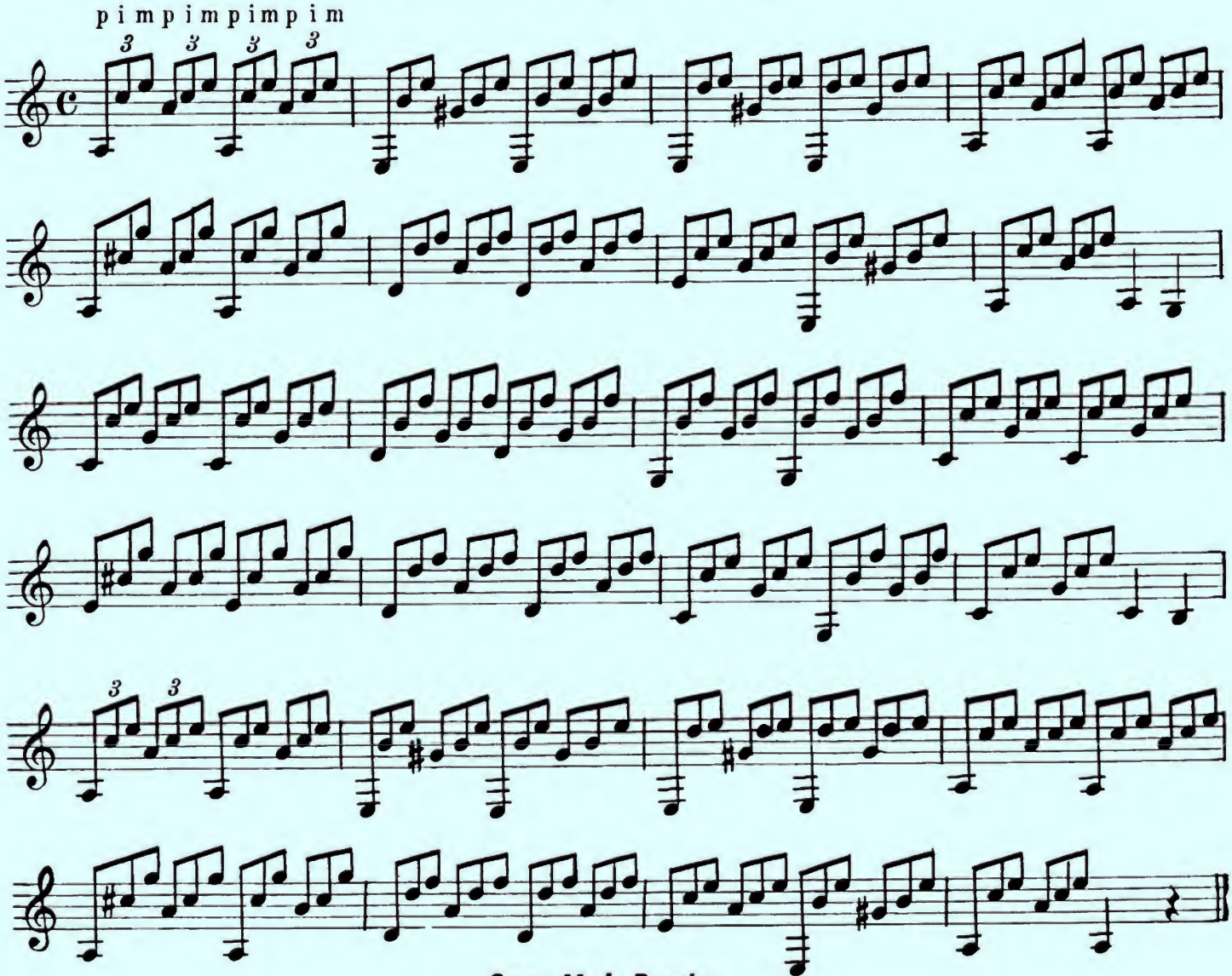
MODERATO

MAURO GIULIANI



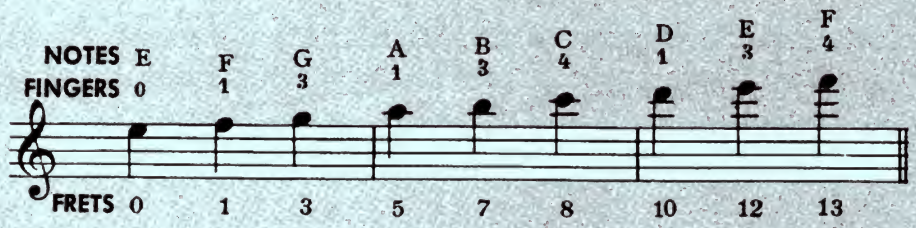
Another Triplet Etude



See Mel Bay's

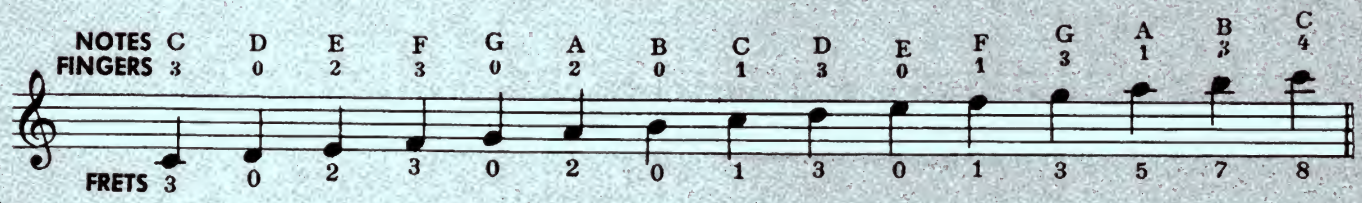
"Great Classic Guitar Solos"

THE NOTES ON THE FIRST STRING



SCALE OF C MAJOR

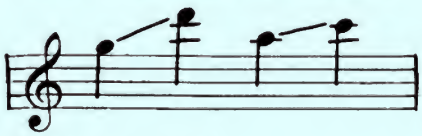
(Two Octaves)



THE SLIDE

The SLIDE is performed by one finger of the left hand sliding over the frets from the first to the second note. The first note is struck and the second note is sounded by the slide.

The slide is indicated by the following sign:

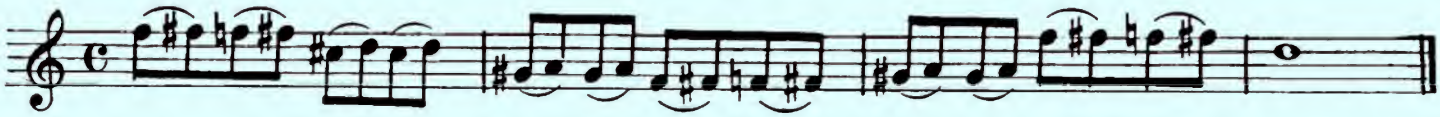


THE SLUR

To execute ascending slurs of two notes, the lower note is to be played and the finger of the left hand descends hammer-like upon the higher note creating the tone desired.

Descending slurs are executed by first fingering the notes to be played with the left hand. Strike the higher note and by drawing the finger sideways off the string, the lower note will automatically sound. Slurred notes will be connected by a curved line. (⁀)

ASCENDING SLURS



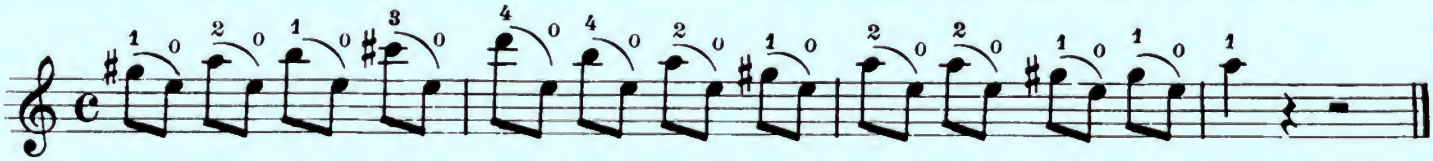
DESCENDING SLURS

THE SNAP

The SNAP is similiar to the slur in execution. The second note of the SNAP will usually be an open string.

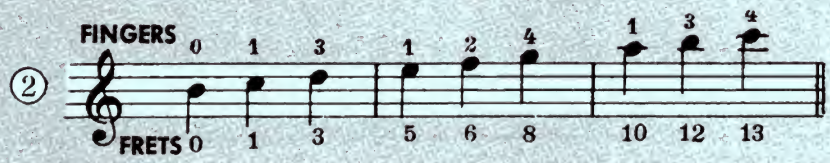
The first note is played and immediately the left hand finger pulls the string sideways as it slides off the fingerboard.

When snapping a note to a closed note, both notes should be held before executing the snap effect.



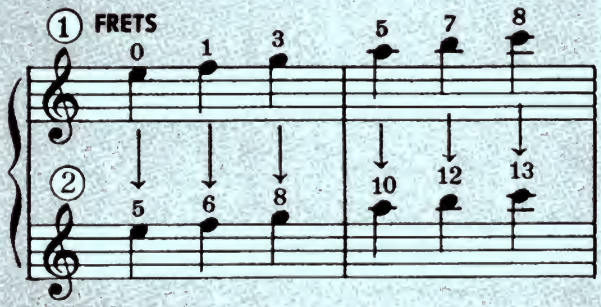
THE NOTES ON THE SECOND STRING

Shown below are the notes on the second string.



Any note played upon the first string may be played upon the second string **five frets higher** than it's location on the first string.

In the following diagram you will see the notes on the first string and directly below the same notes as played upon the second string. This is a very good aid in remembering the notes on the second string.



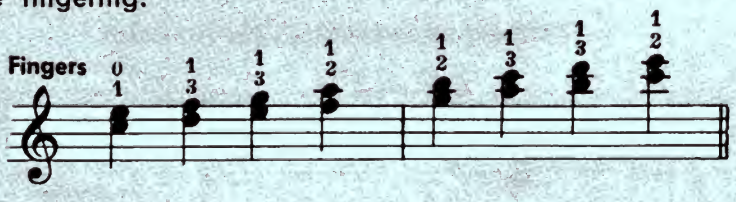
THE C SCALE IN THIRDS

The following study should be played upon the first and second strings.

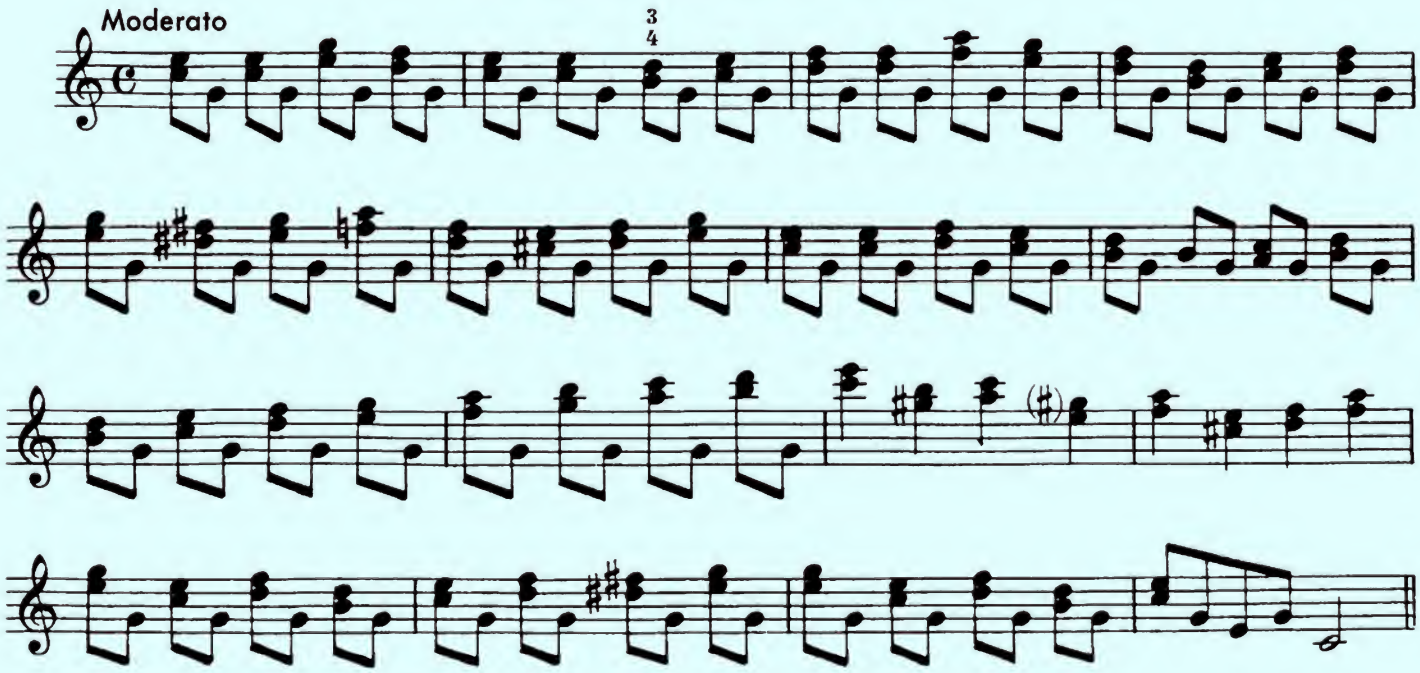
The **top-note will be on the first string** and the **bottom-note on the second.**

To facilitate execution, it is better to let the fingers remain upon the strings as much as possible, gliding from fret to fret.

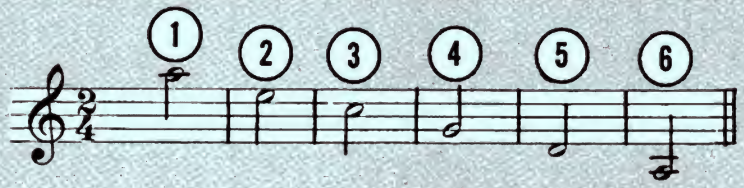
Carefully observe the fingering.



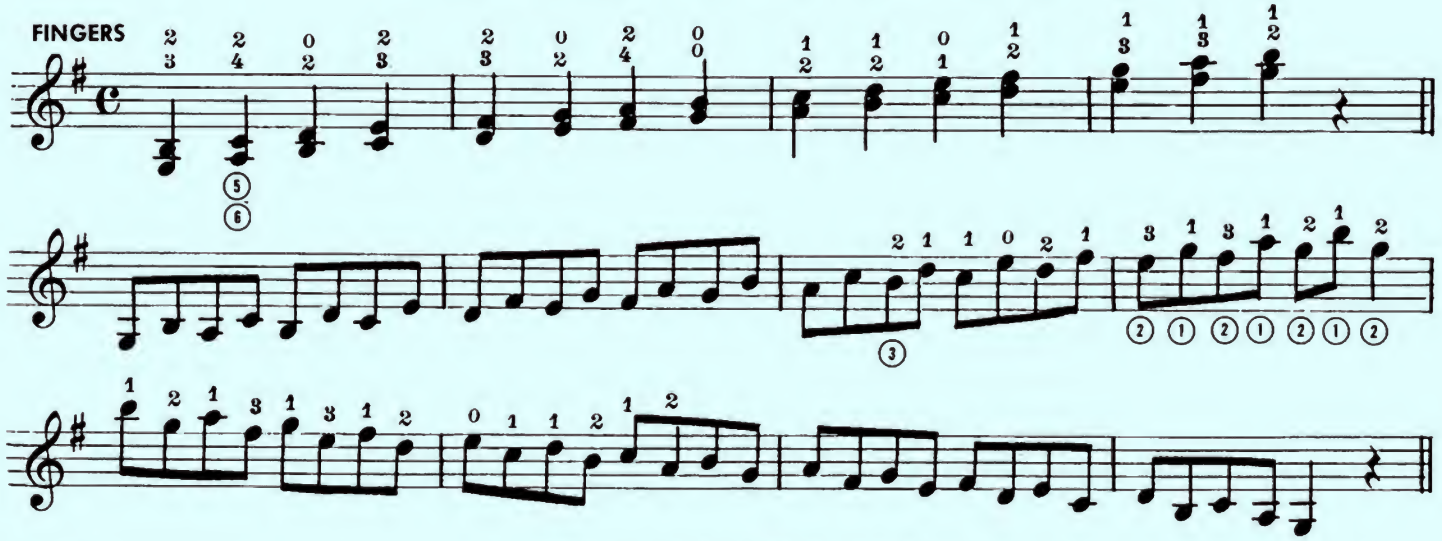
An Exercise In Thirds



THE NOTES ON THE FIFTH FRET



THE THIRDS IN THE KEY OF G



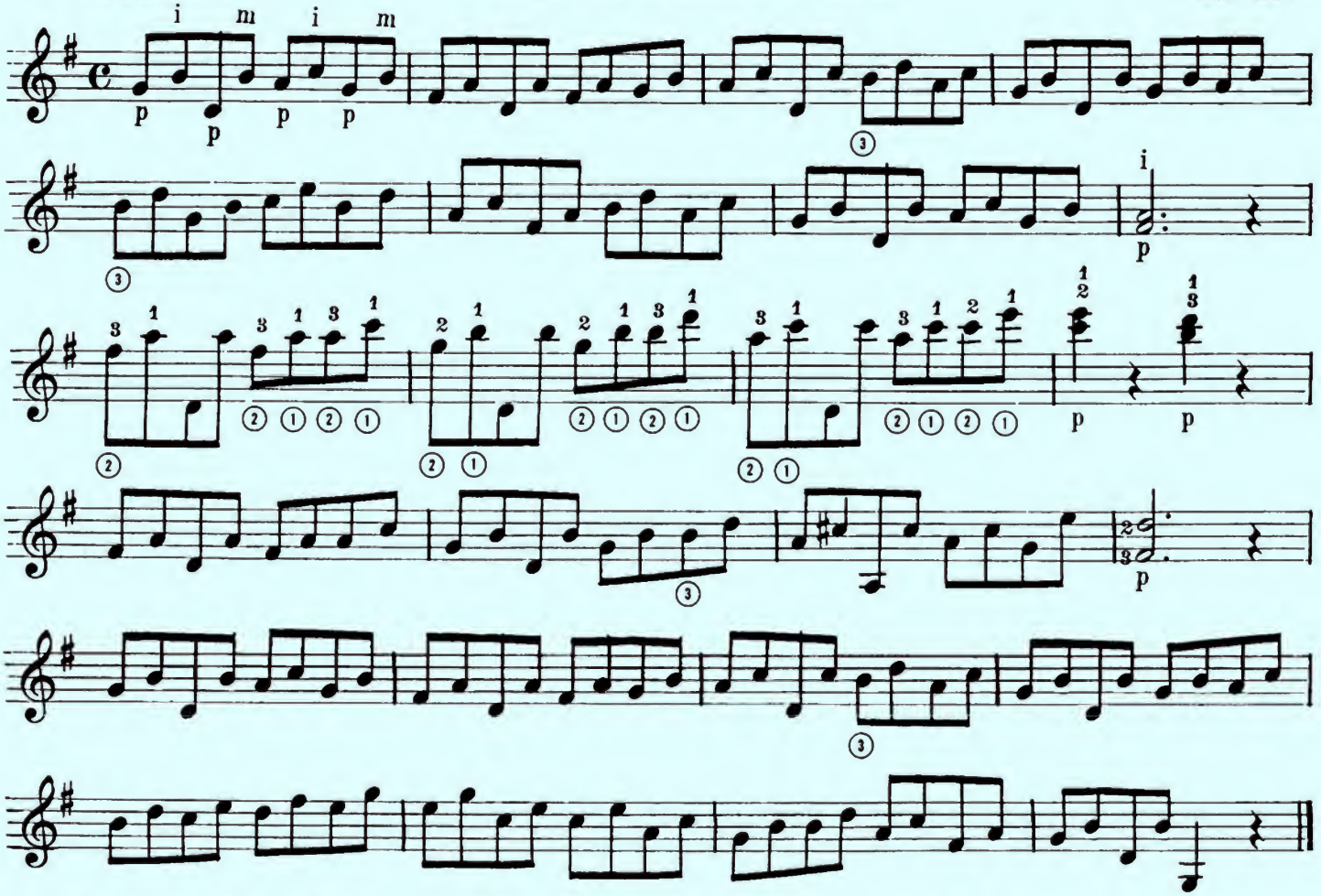
Granada Memories

(Based upon an etude by Aguado)

GUITAR SOLO

Moderato

MEL BAY



In the above selection employ the R.H. pattern (Pi Pm) throughout except where otherwise shown.

SIXTEENTH-NOTES

In common time four sixteenth-notes equal one quarter-note.

They may be counted in this manner:

1-six-teenth-notes, 2-six-teenth-notes, 3-six-teenth-notes, 4-six-teenth-notes.

Example

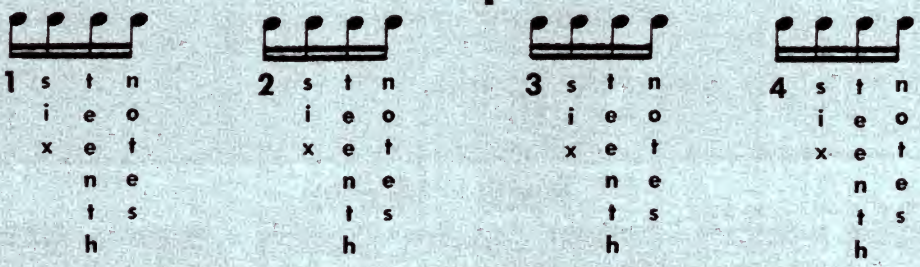
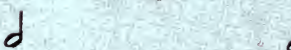
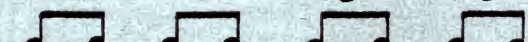


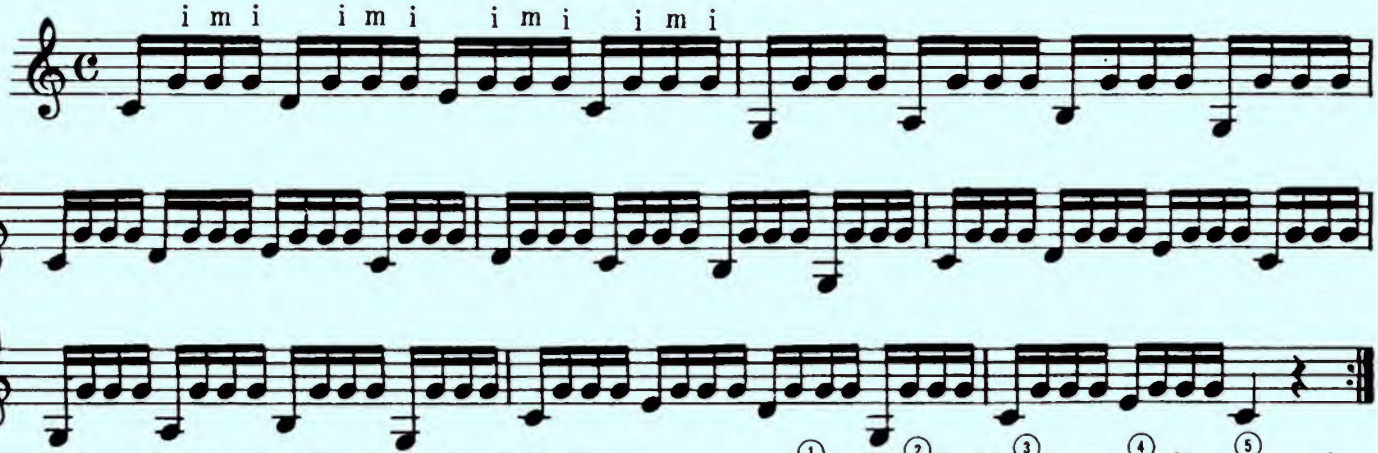
TABLE OF NOTES AND RESTS

Whole Note		A Whole Measure Rest
Half Notes		A Half Rest
Quarter Notes		A Quarter Rest
Eighth Notes		An Eighth Rest
Sixteenth Notes		A Sixteenth Rest

In the fifth and ninth measures of the following study an eighth note is followed by two sixteenth notes. ( )

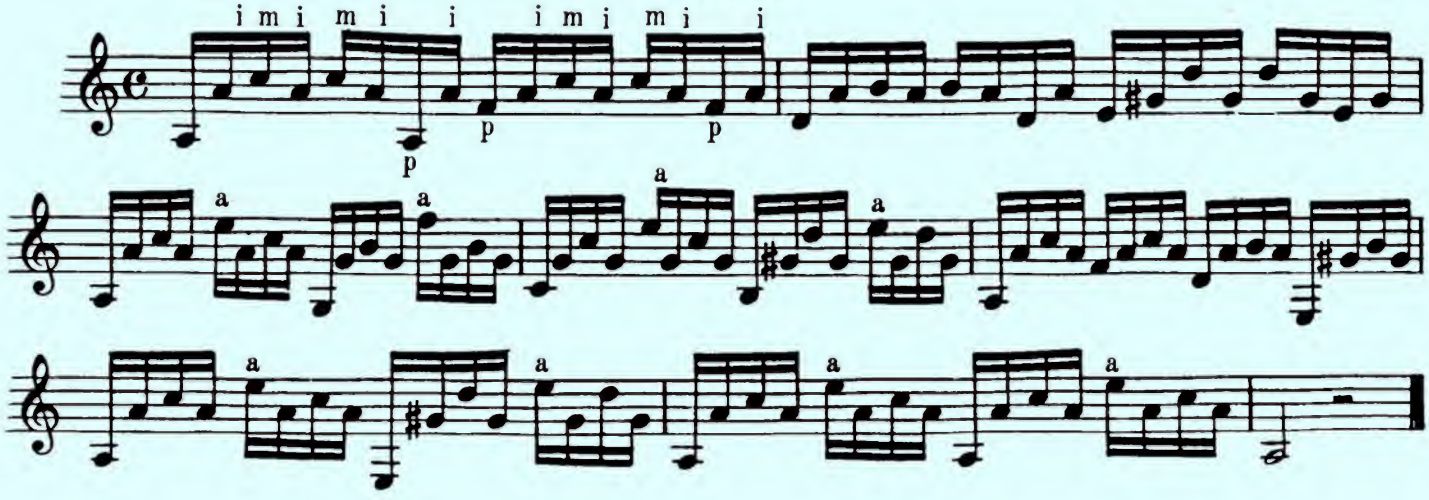
They may be counted in this manner:

Sixteenth-Notes

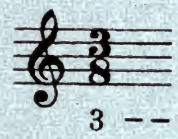


Repeat the above using the following R.H. Fingers: ①pmim, ②pmam, ③pama, ④pima, ⑤pami

Prelude



THREE-EIGHT TIME

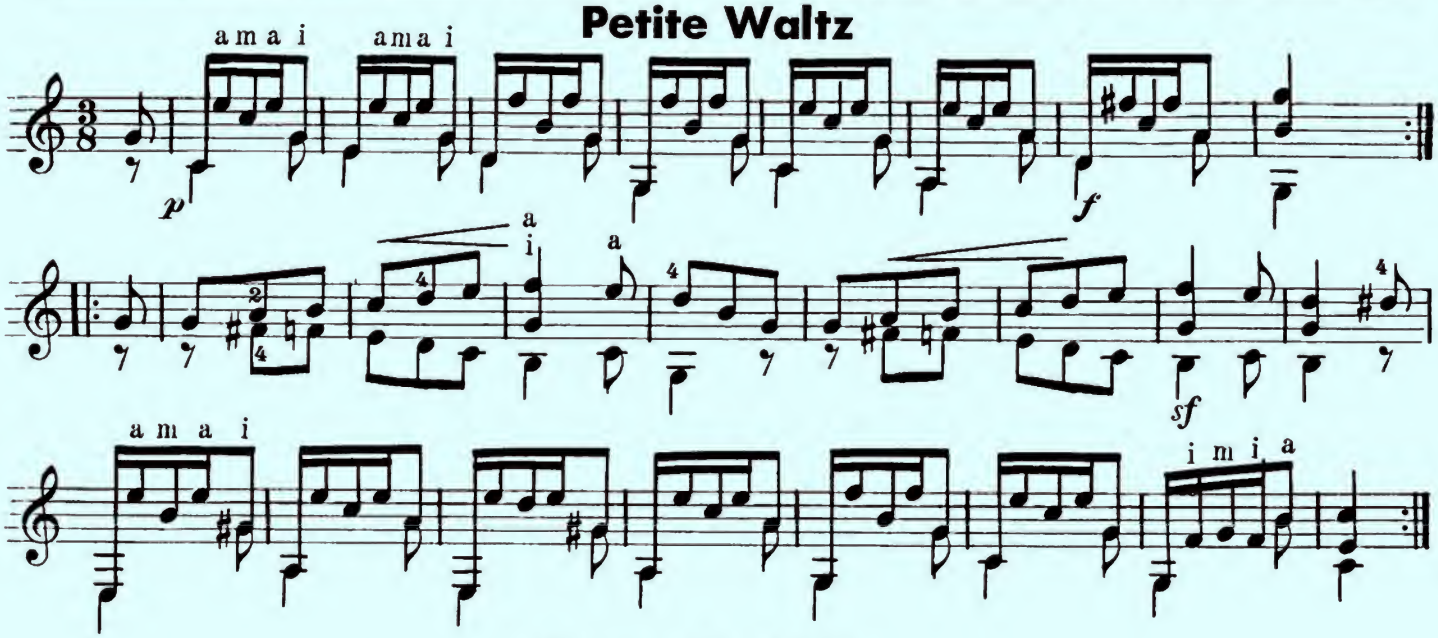
This sign  indicates three-eight time.

$\frac{3}{8}$ – – beats per measure.

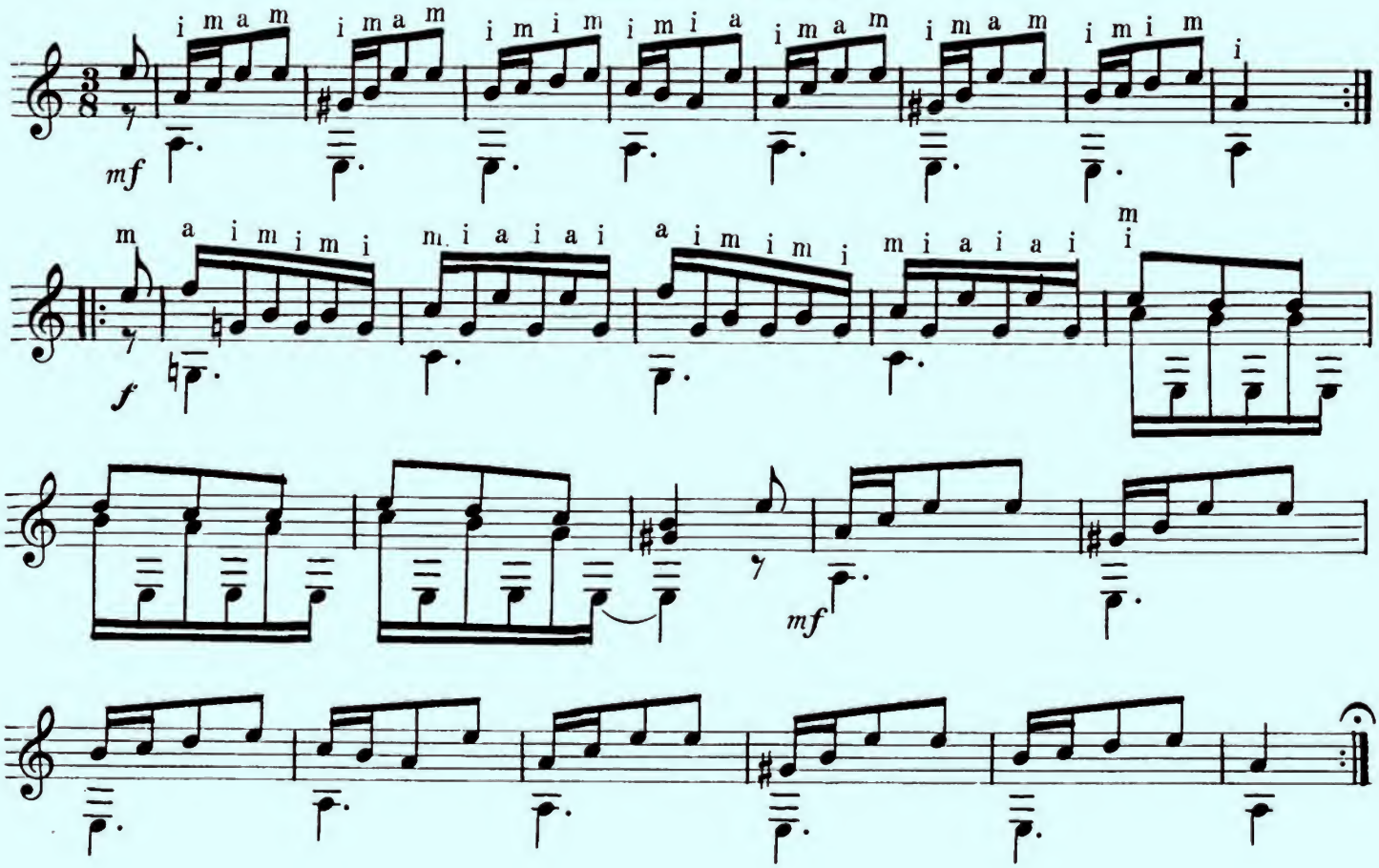
$\frac{3}{8}$ – – type of note receiving one beat. (eight note)

An eighth-note ♪ = one beat, a quarter-note ♩ = two beats and a dotted quarter-note ♩. = three beats. A sixteenth-note 𝅘𝅥𝅯 = $\frac{1}{2}$ beat.

Petite Waltz



Carcassi's Waltz

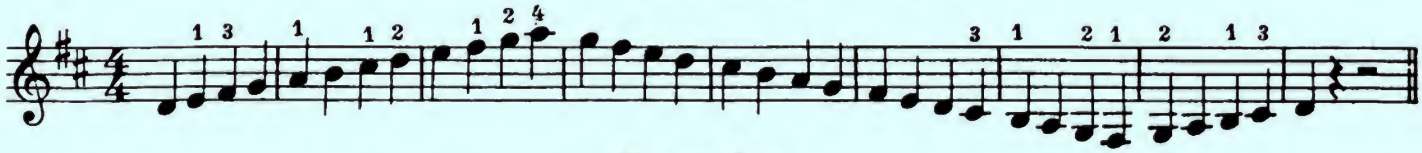


THE KEY OF D MAJOR

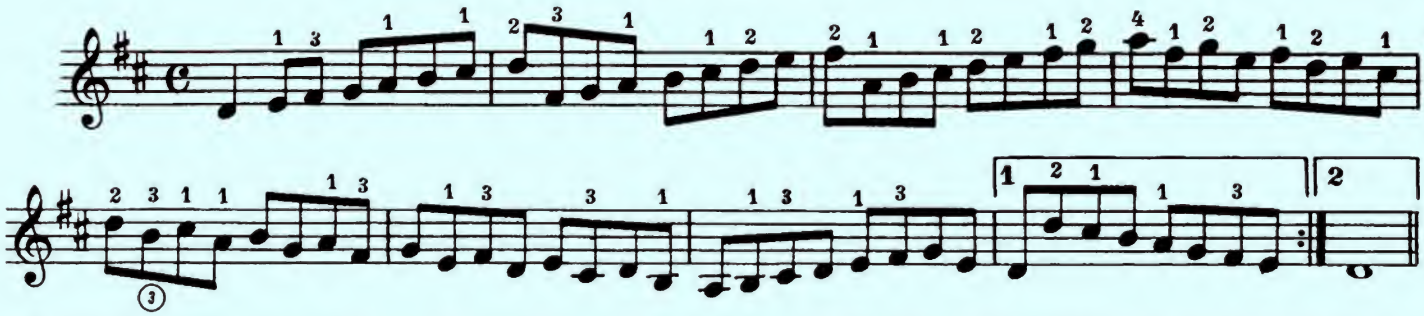
The Key of D Major will have two sharps—F♯ and C♯.

To facilitate the fingering in the Key of D Major, it is necessary to move the first finger to the second fret, the second finger to the third fret and the third finger to the fourth fret.
(Note scale)

THE D MAJOR SCALE

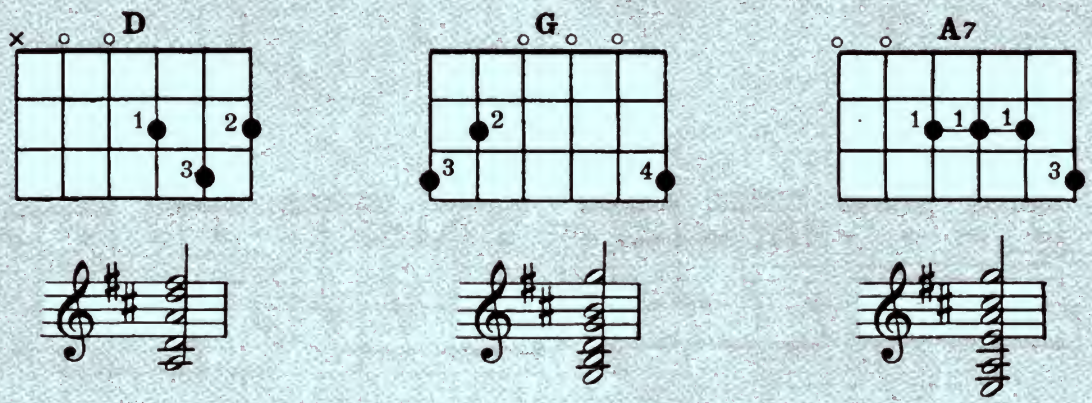


Exercise

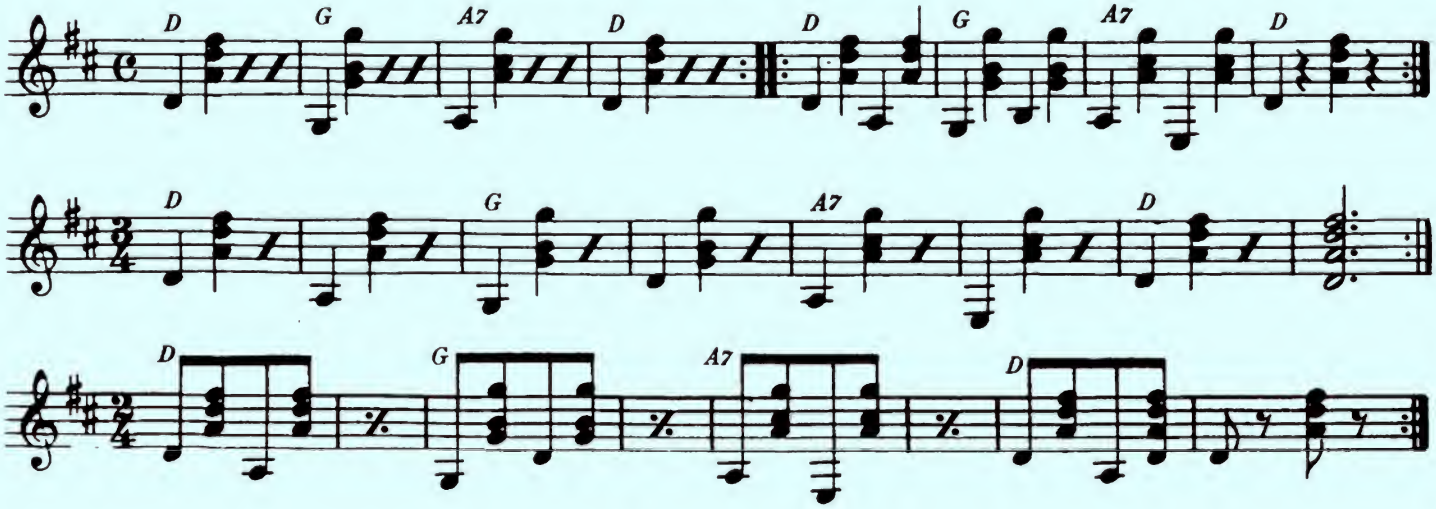


THE CHORDS IN THE KEY OF D MAJOR

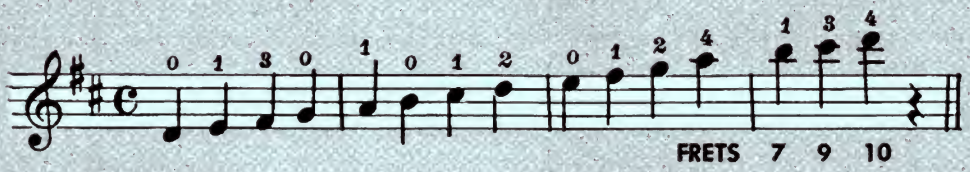
The chords in D Major are D, G and A7.



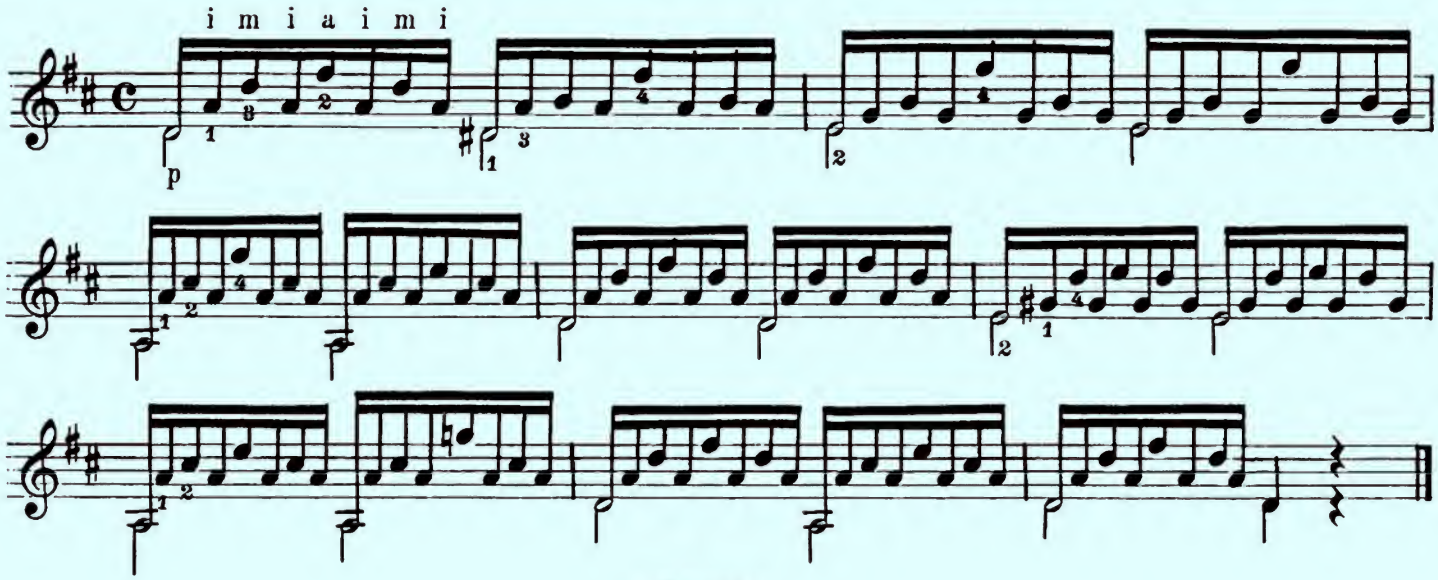
Accompaniment Styles



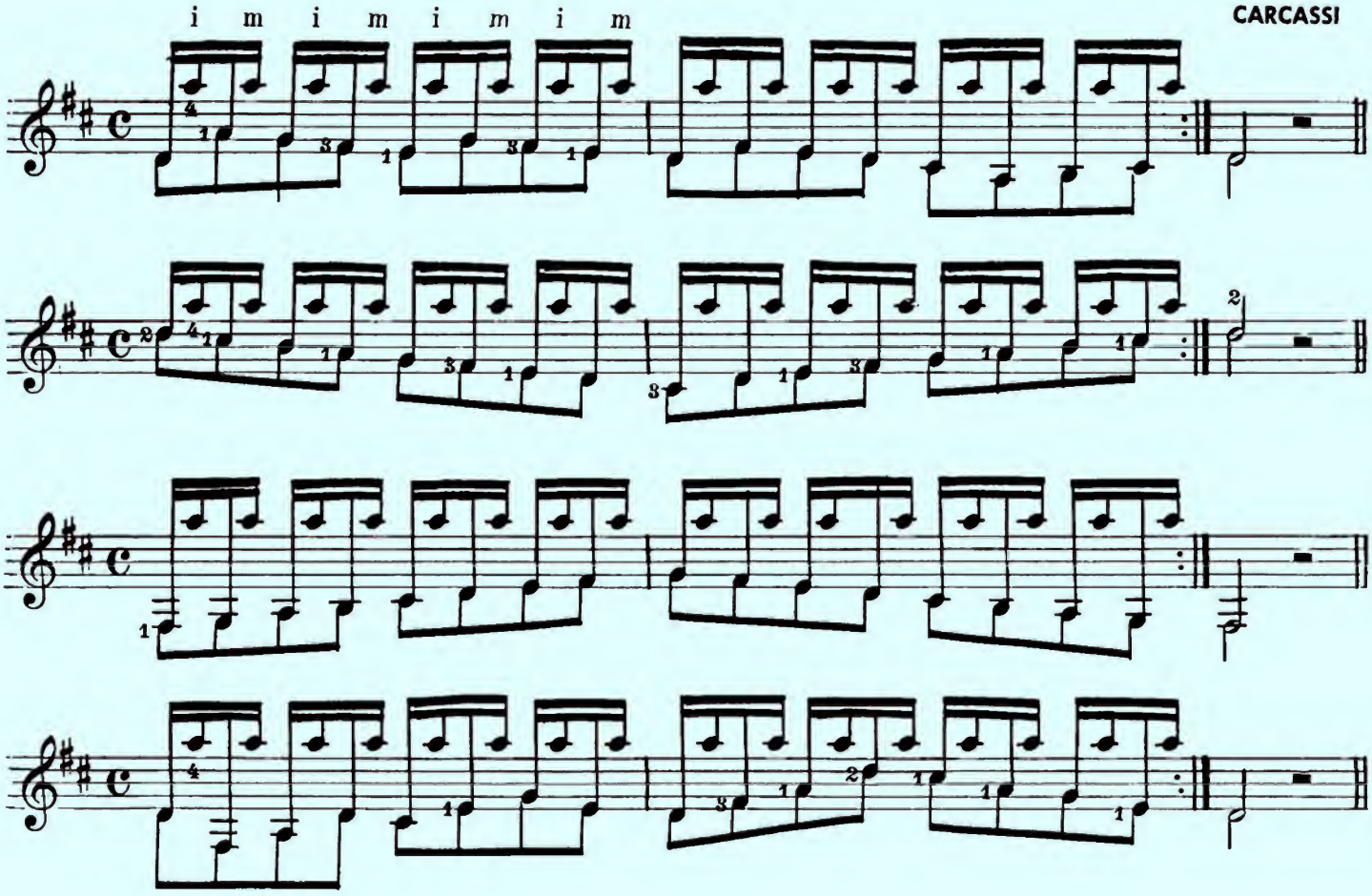
THE D SCALE IN TWO OCTAVES



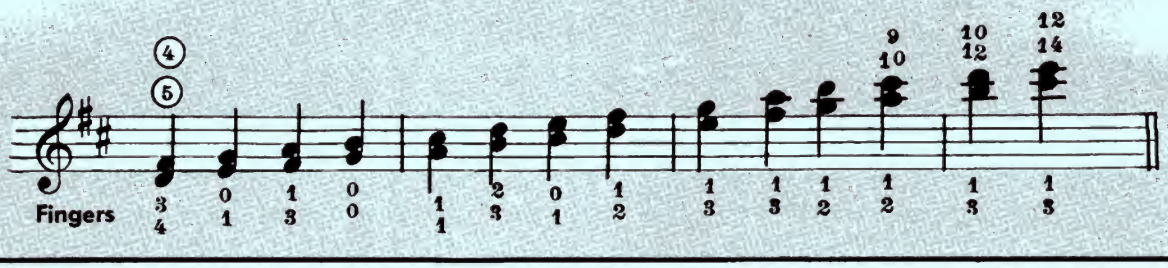
Prelude



Etude

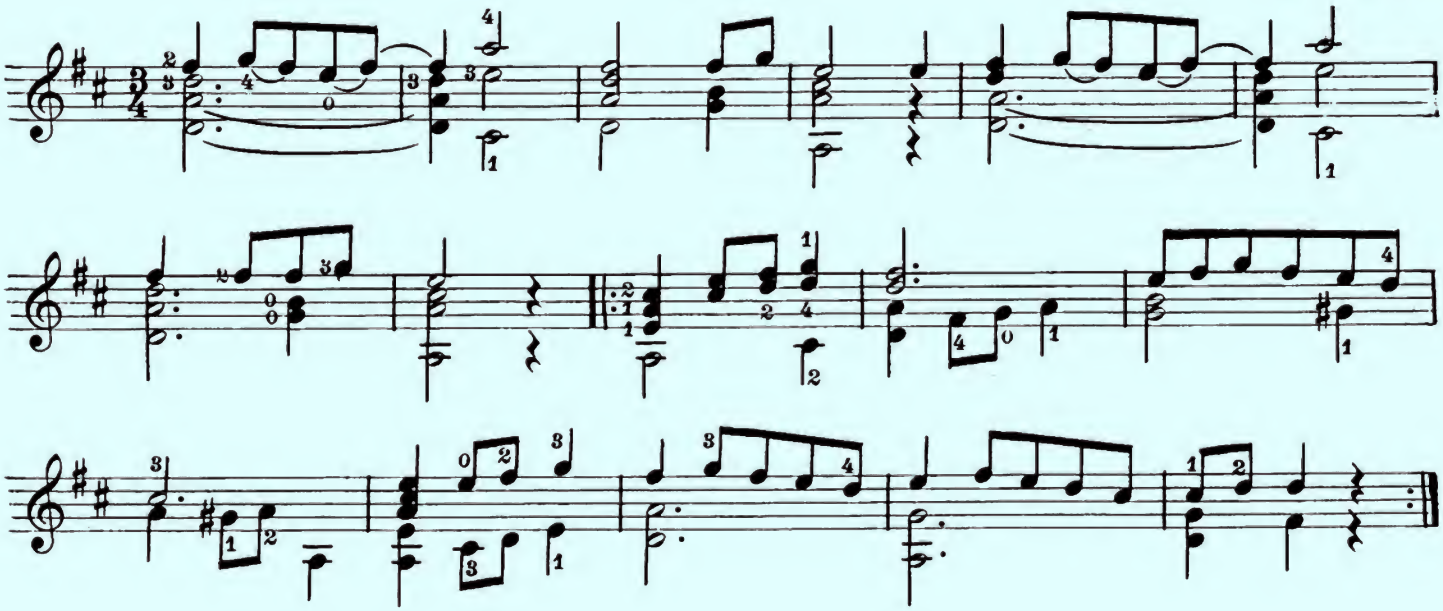


THIRDS IN THE KEY OF D



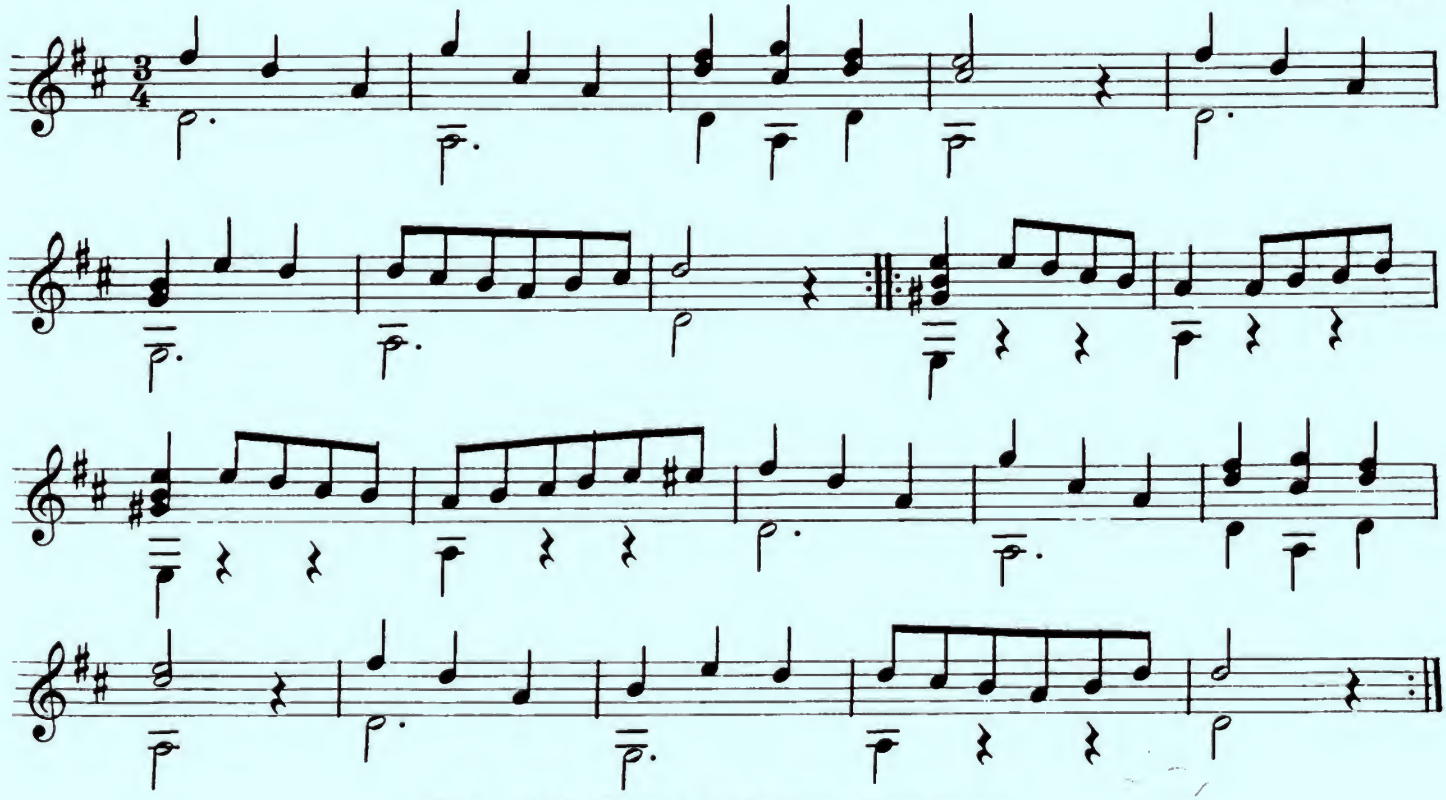
Serenade

R. de VISEE



ANDANTE IN D MAJOR

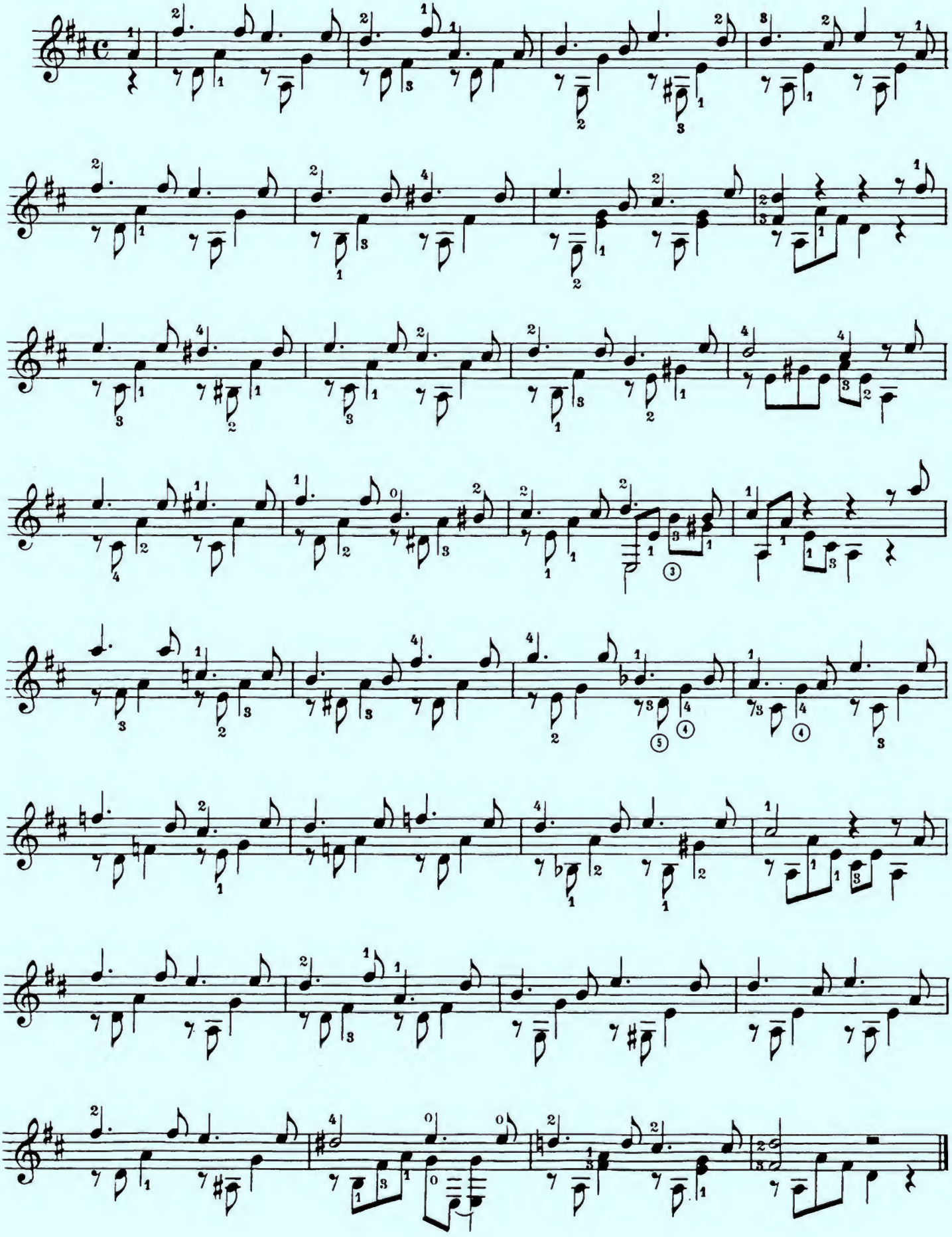
J. KÜFFNER



See Mel Bay's "Guitar Duets on Great Classic Themes"

Sor's Etude In D Major

Moderato



Signs Appertaining To Expression and Phrasing

The Staccato: (or) indicate Staccato. Tones designated in this manner will be played in a disconnected style with emphasis.

: Short lines over note indicate emphasis and individuality.

: Every tone marked this way should be emphasized individually and slightly separated.

: Accent with sudden force.

Legato ( ): All tones will be connected and played in a flowing style.

: Gradual increase of intensity or volume.

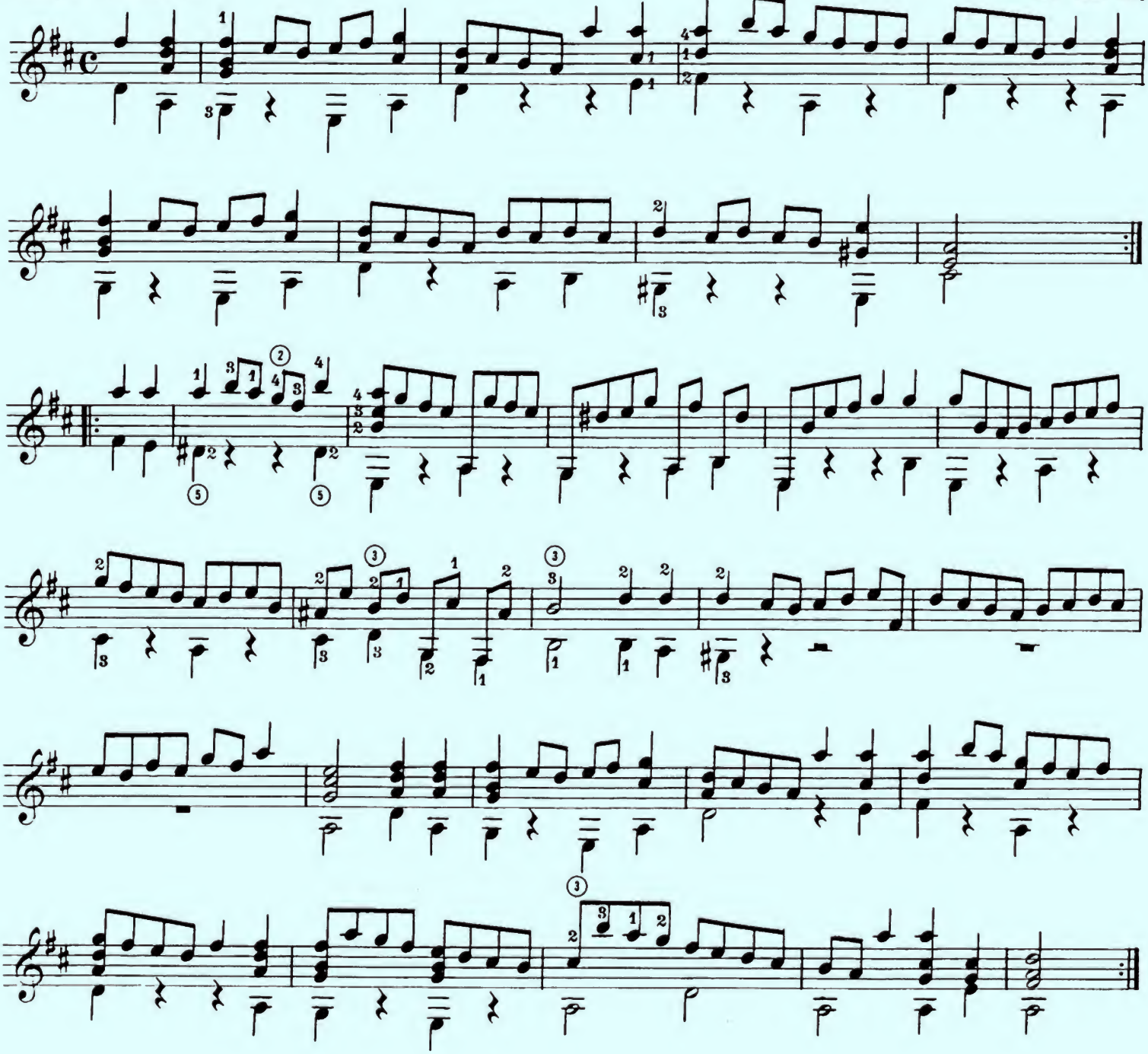
: Gradual diminishing of intensity.

The Swell ( ): Increase and diminish volume.

Gavotte

J. S. BACH
Arr. Mel Bay

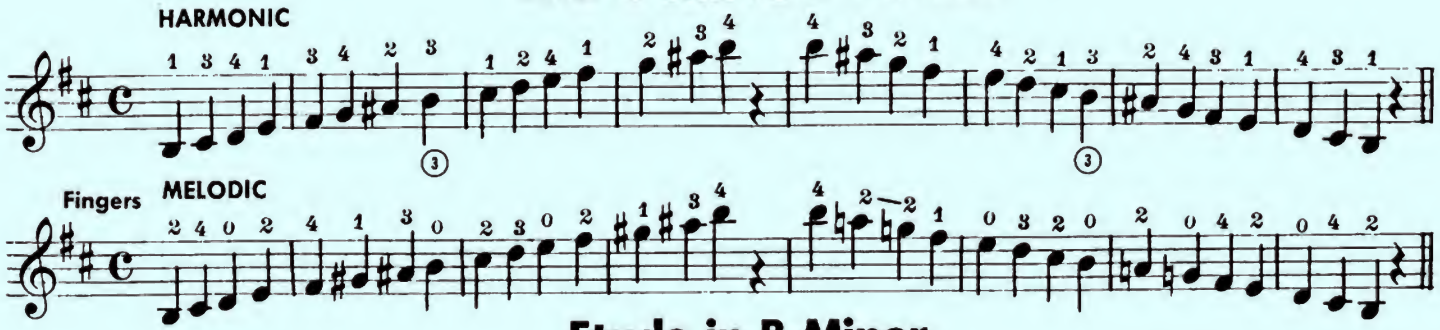
Allegro Moderato



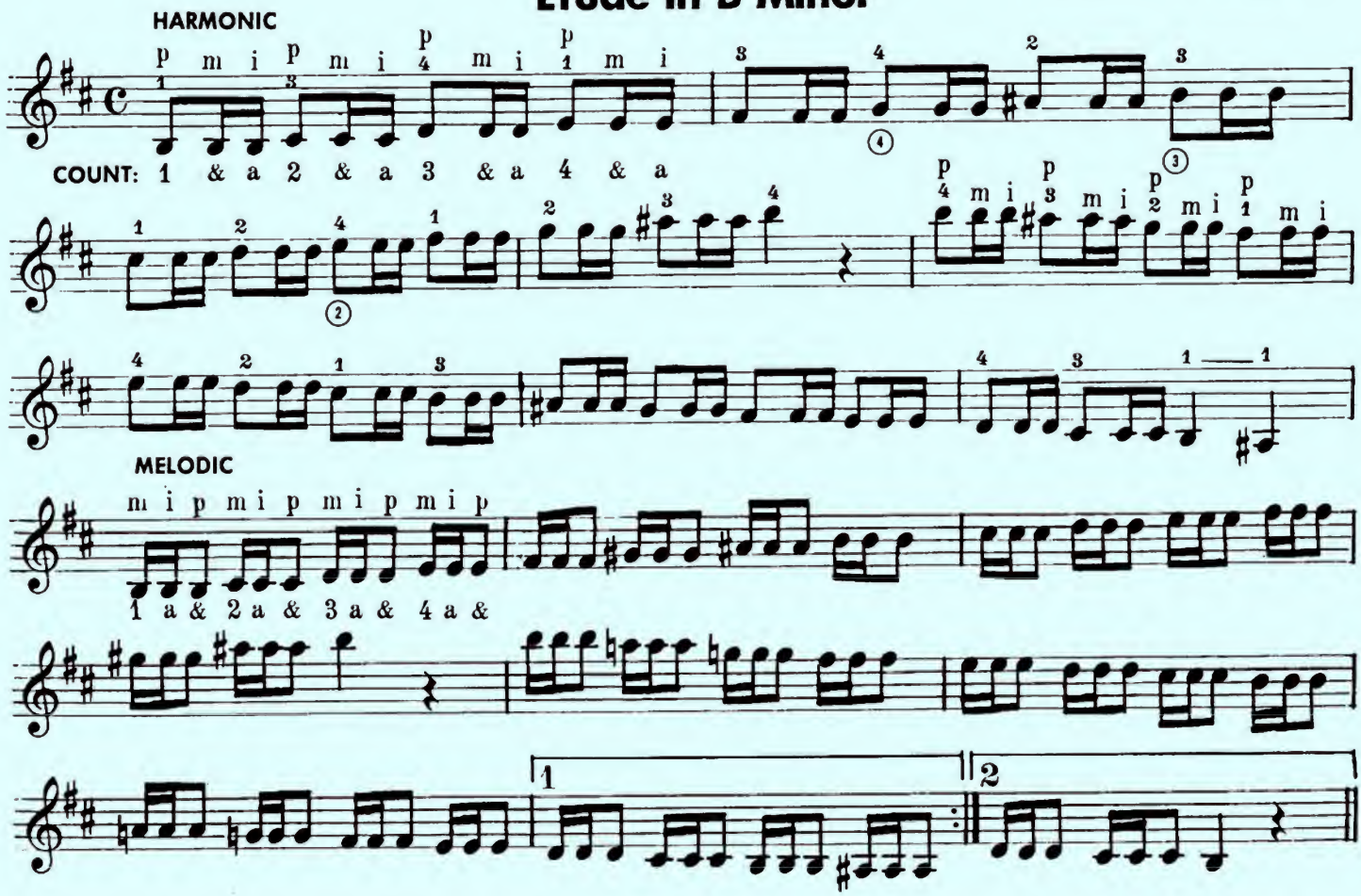
The Key of B Minor

(Relative to D Major)

THE B MINOR SCALES



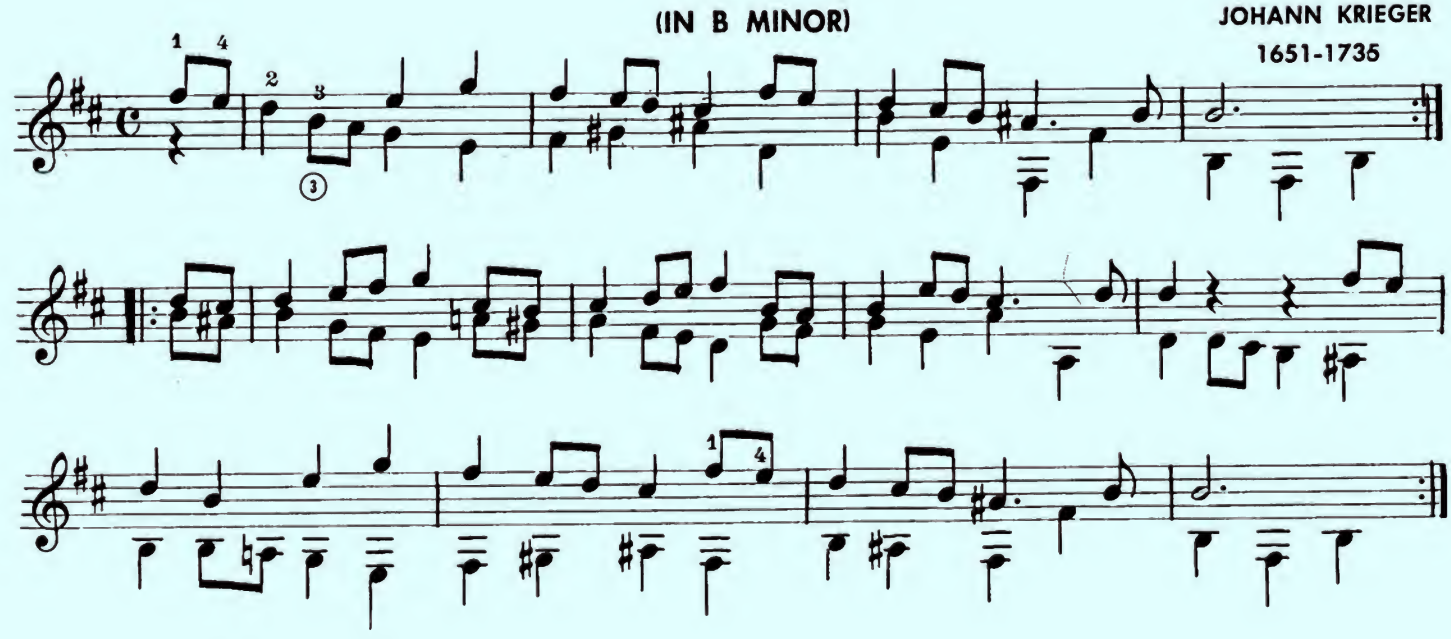
Etude in B Minor



Bourree

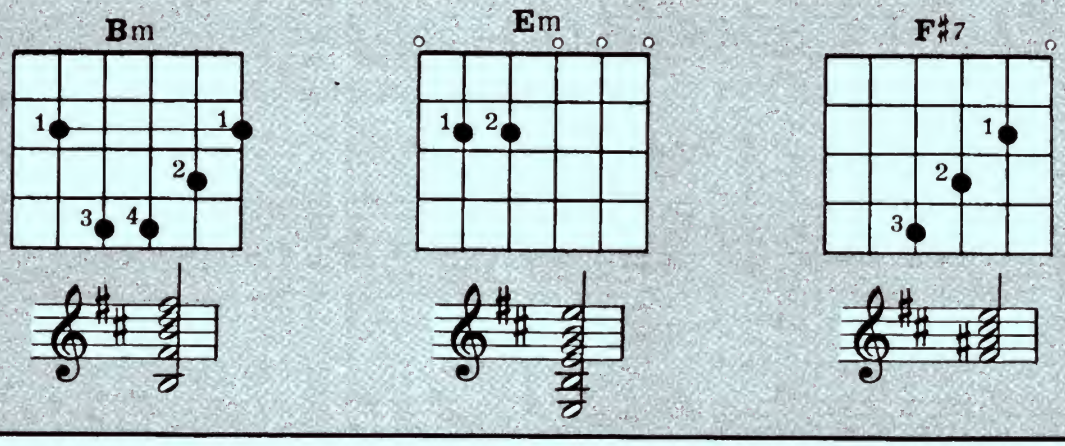
(IN B MINOR)

JOHANN KRIEGER
1651-1735

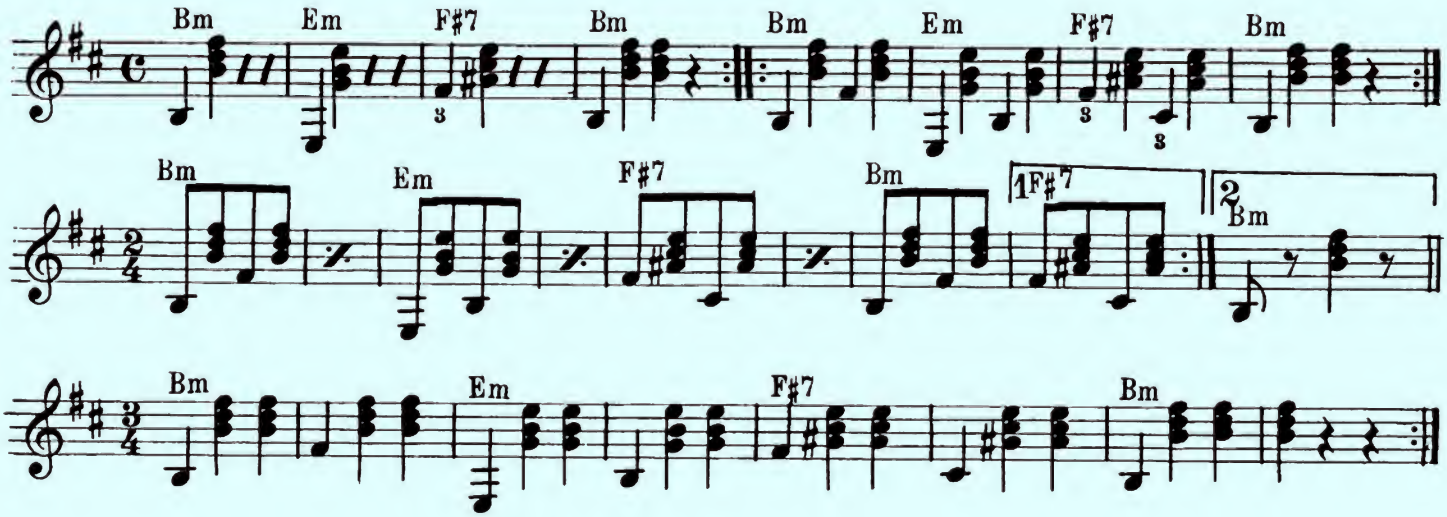


THE CHORDS IN THE KEY OF B MINOR

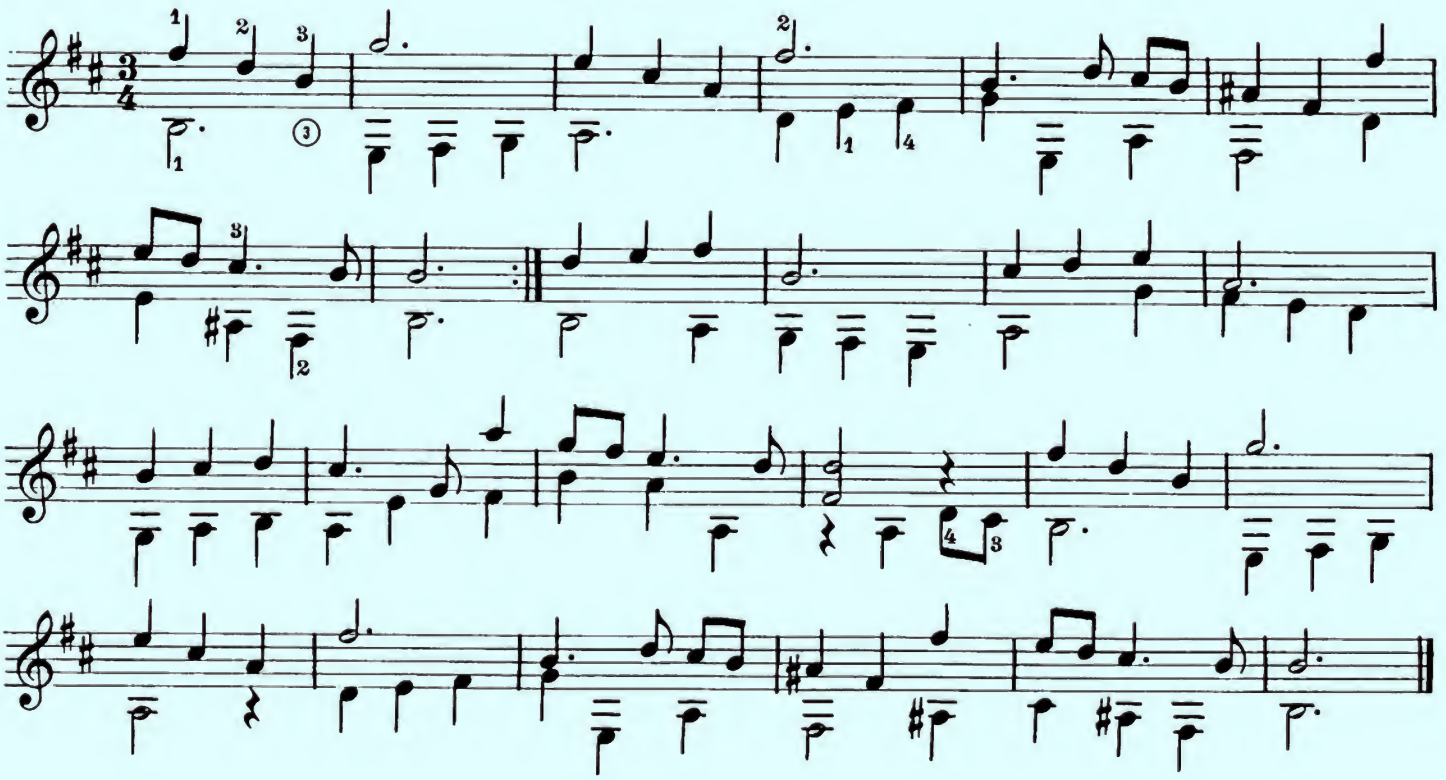
The chords in the key of B Minor are Bm, Em, and F♯7.



Accompaniment Styles



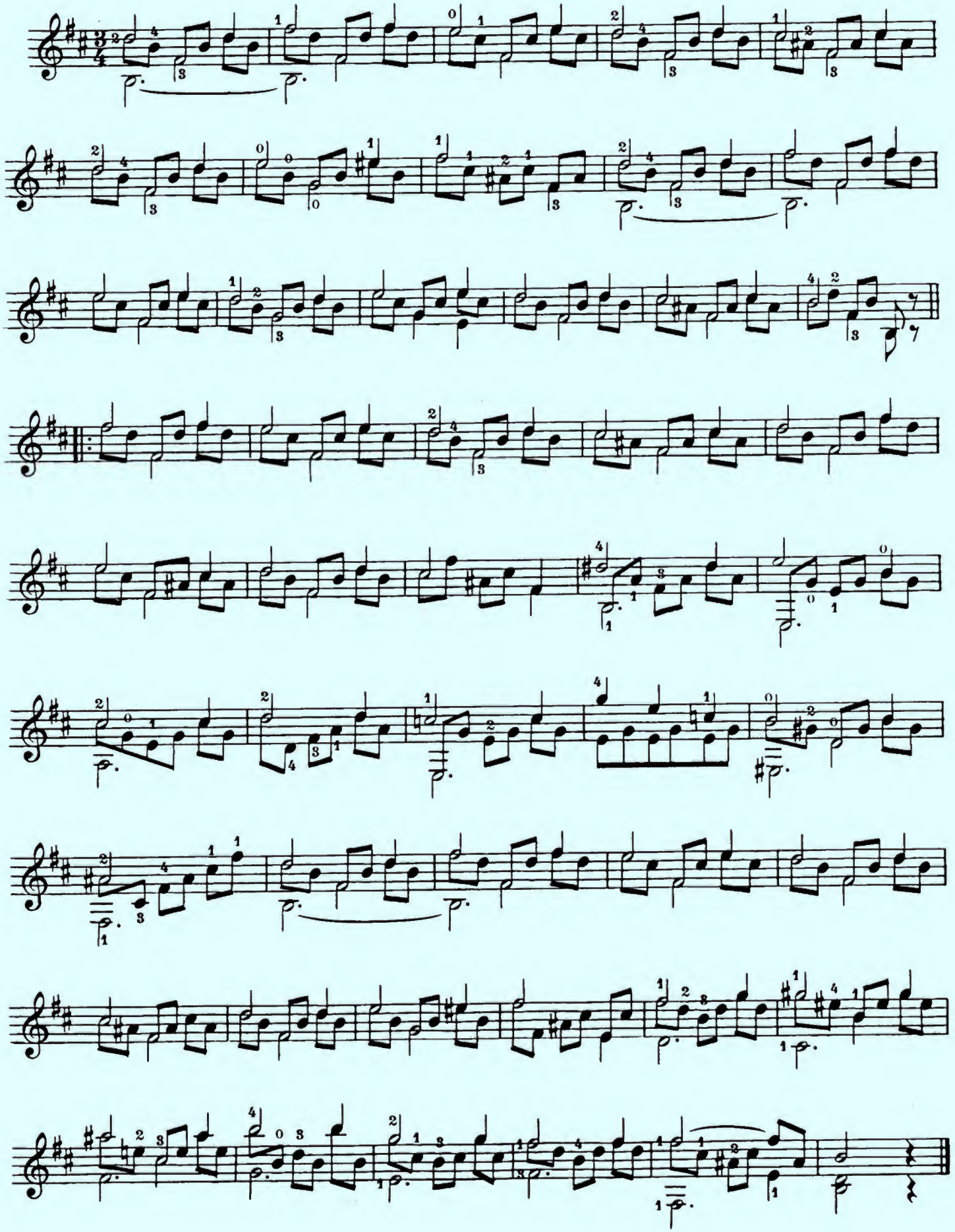
Love Song



Prelude in B Minor

SOR

Allegretto



GRACE NOTES

Grace notes are small-sized notes, which subtract their value from the note they precede.

The technical term for the grace note is Appoggiatura.

The grace note will be crossed at the end and will be played the same as slurs.

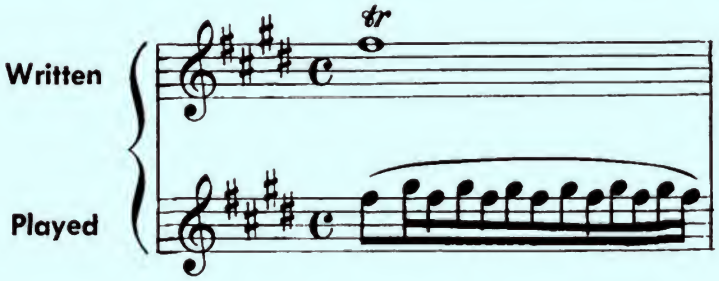
When the grace note is on a different string from the principal note, pick them separately.

EXAMPLES 1 and 2

The Trill

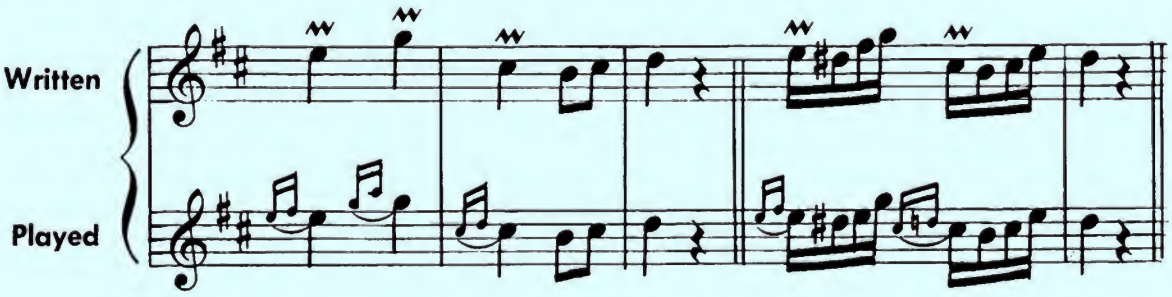
When a note alternates according to its value, very rapidly with a tone or half-tone above it the effect produced is termed the trill.

The best produced by picking the first or principal note and slurring the upper auxiliary note.



The Mordente

The Mordente is a fragment of a Trill. It is indicated by the sign: 𝆖



MORE SIGNS

Tenuto (∧): Hold the tone its full value.

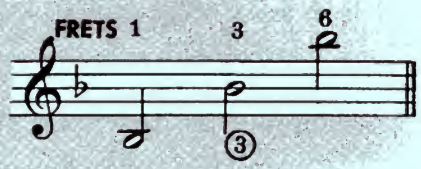
Rubato: Stolen from one tone and added to a tone preceding.

Luft Pause (//): An exaggerated pause. Uusally follows a note that is held by a hold sign, (fermata).
Example: 𝄐 //

The Comma (,) is used sometimes to indicate an interruption in the flow of tone.

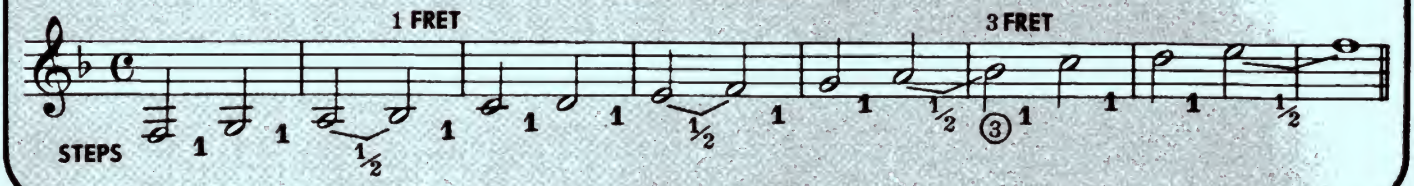
THE KEY OF F

The Key of F will have one flat. All B-notes will be played one half-step lower as shown.

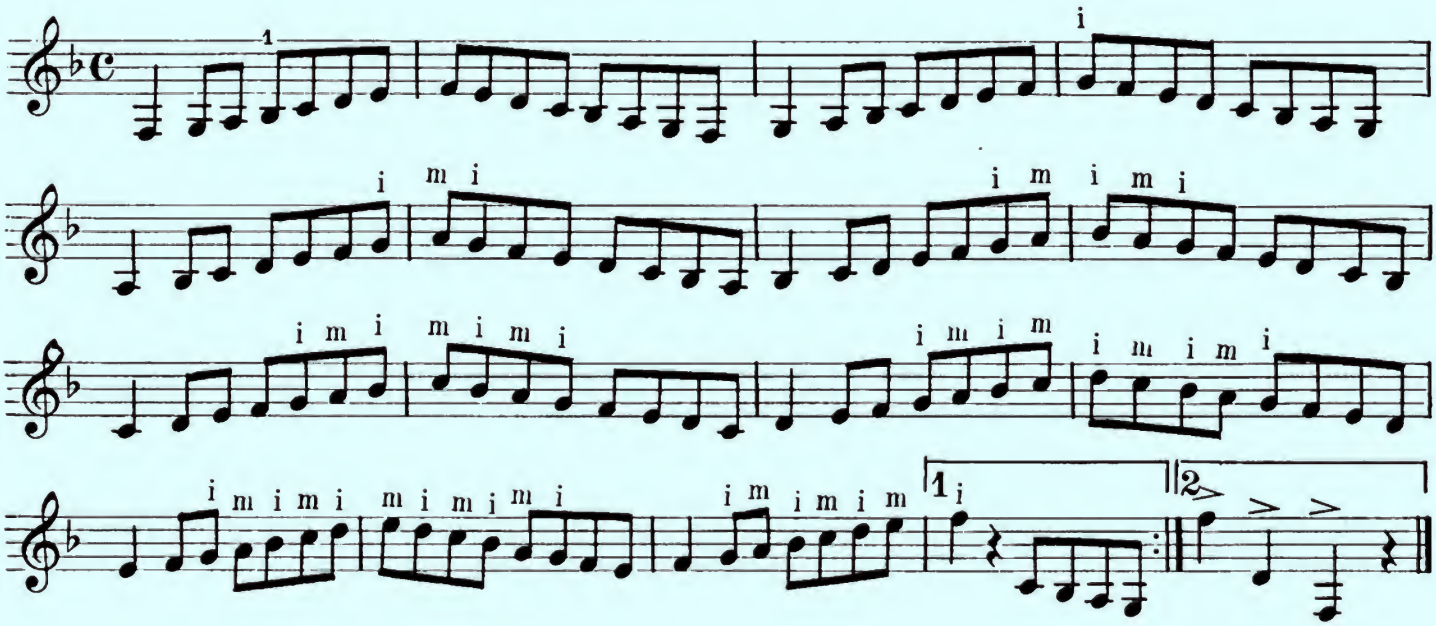


THE F MAJOR SCALE

(Two Octaves)



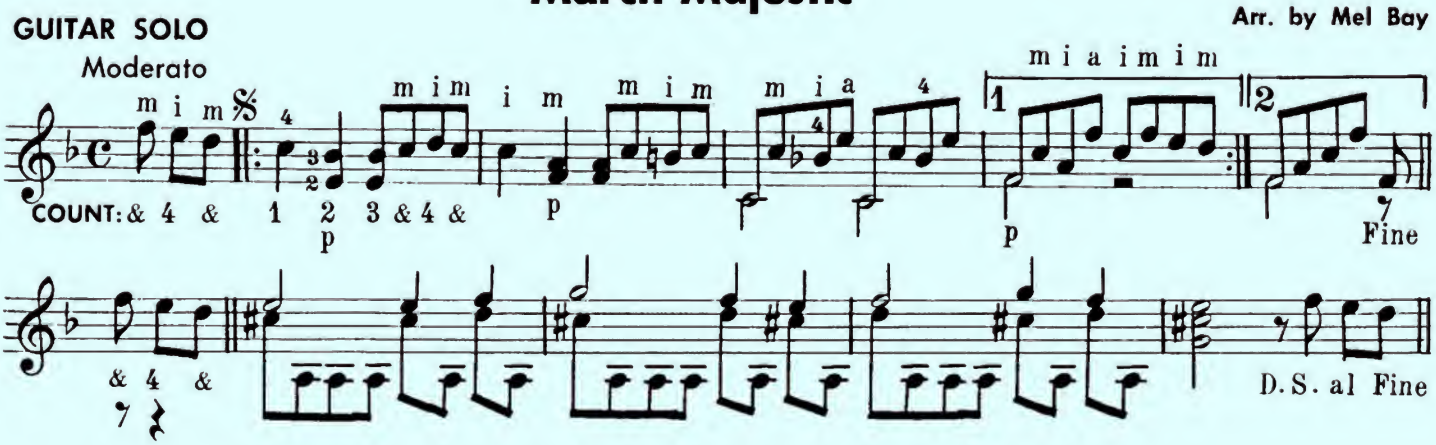
A Daily Study



March Majestic

GUITAR SOLO

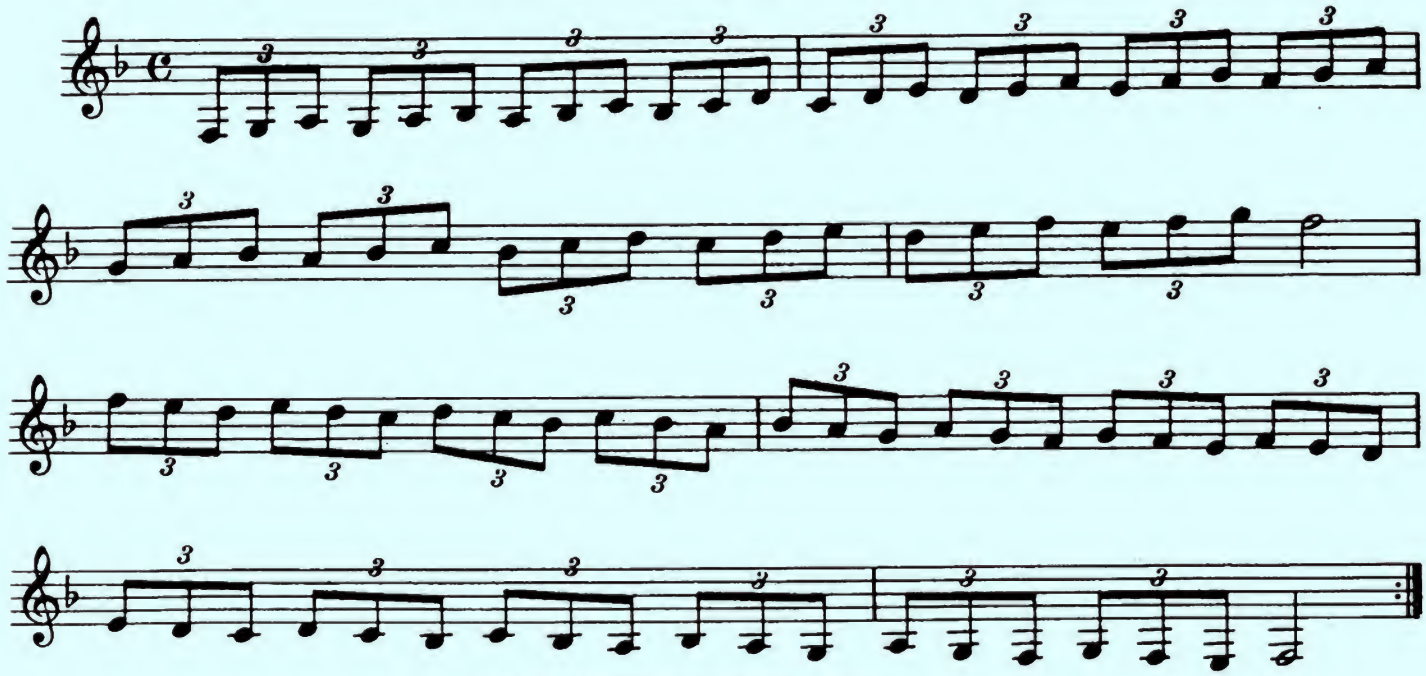
Arr. by Mel Bay



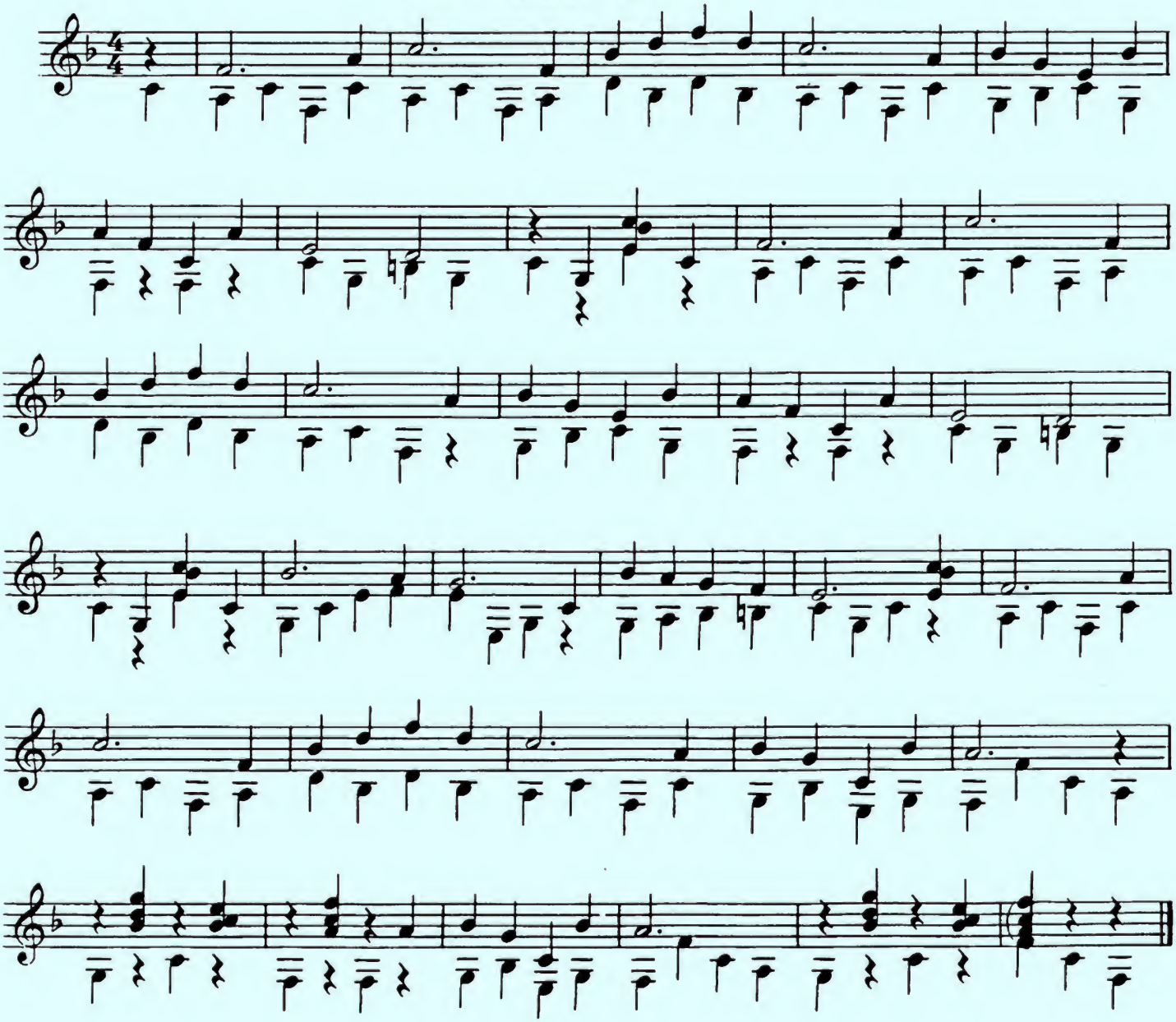
D. S. al Fine (Dal Segno al Fine) Go back to the sign 𝄋 and play to **Fine** (the end).

Triplet Etude

In the following triplet etude employ the following Right Hand patterns: imi, mim, mam, ama.

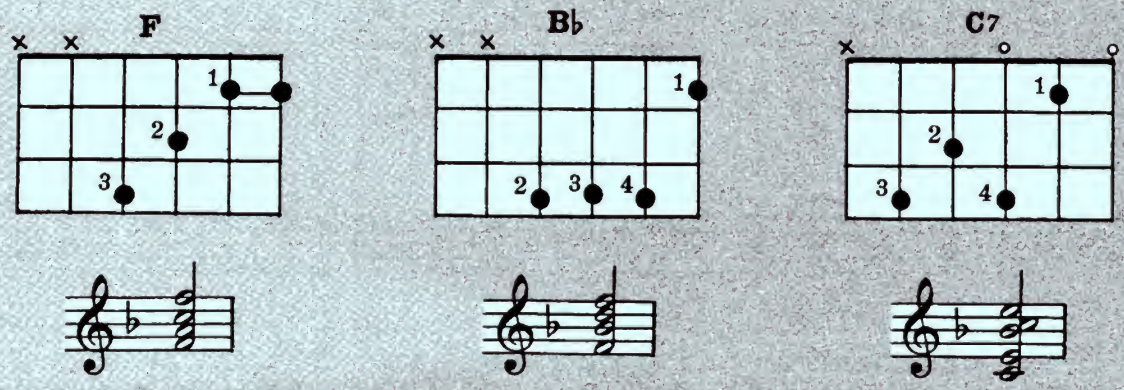


The Happy Farmer



THE CHORDS IN THE KEY OF F

The three chords in the key of F are F, B-flat, and C7.

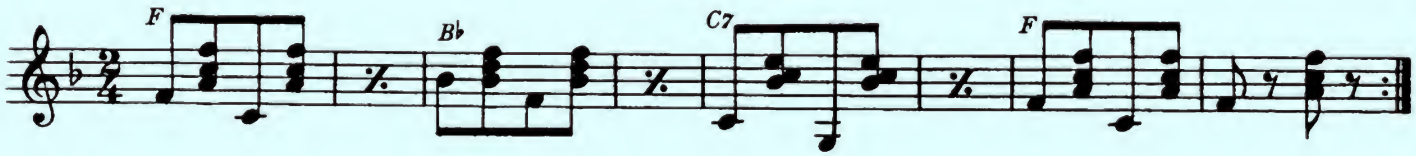


Accompaniment Styles

Common Time

Three-Four Time

Two-Four Time

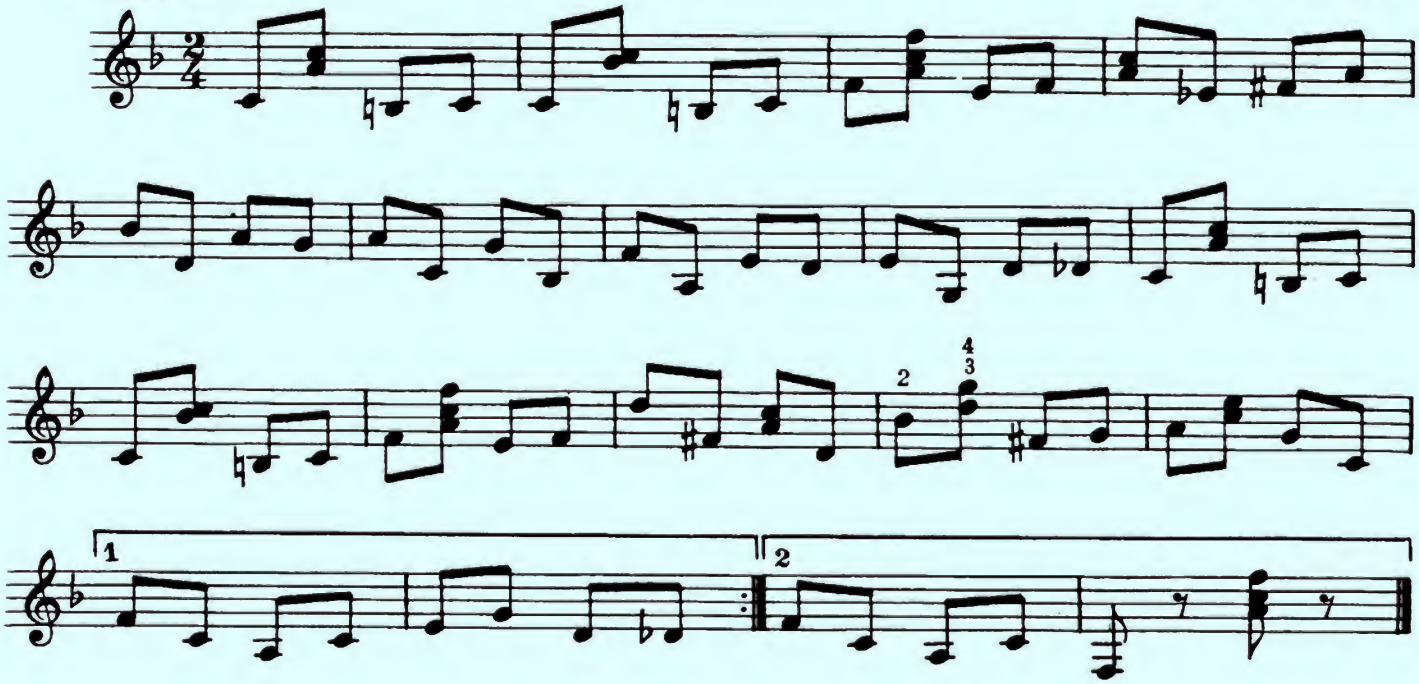


Melody in F

GUITAR SOLO

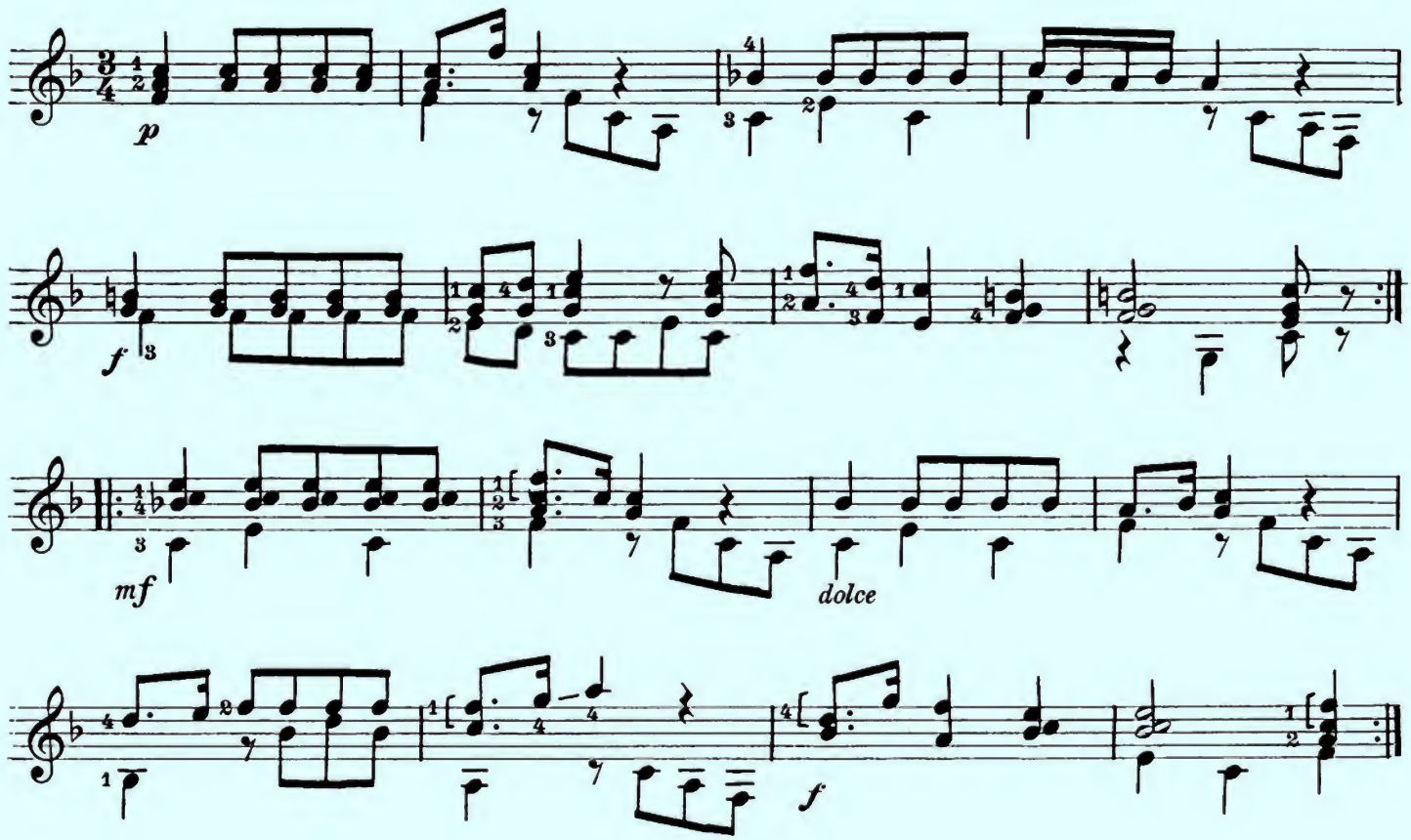
Moderato

RUBENSTEIN-BAY

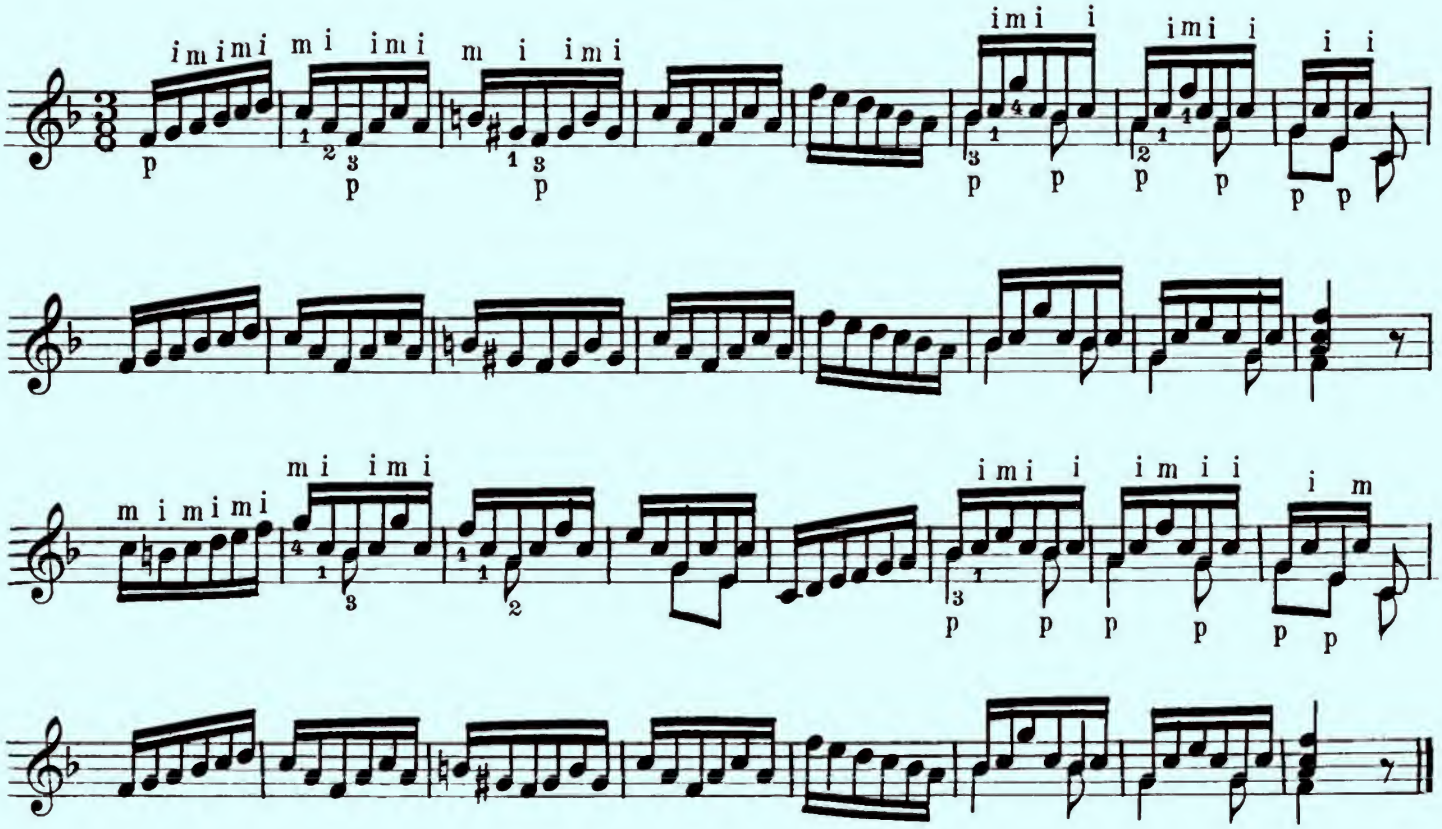


Minuet from Don Juan

MOZART

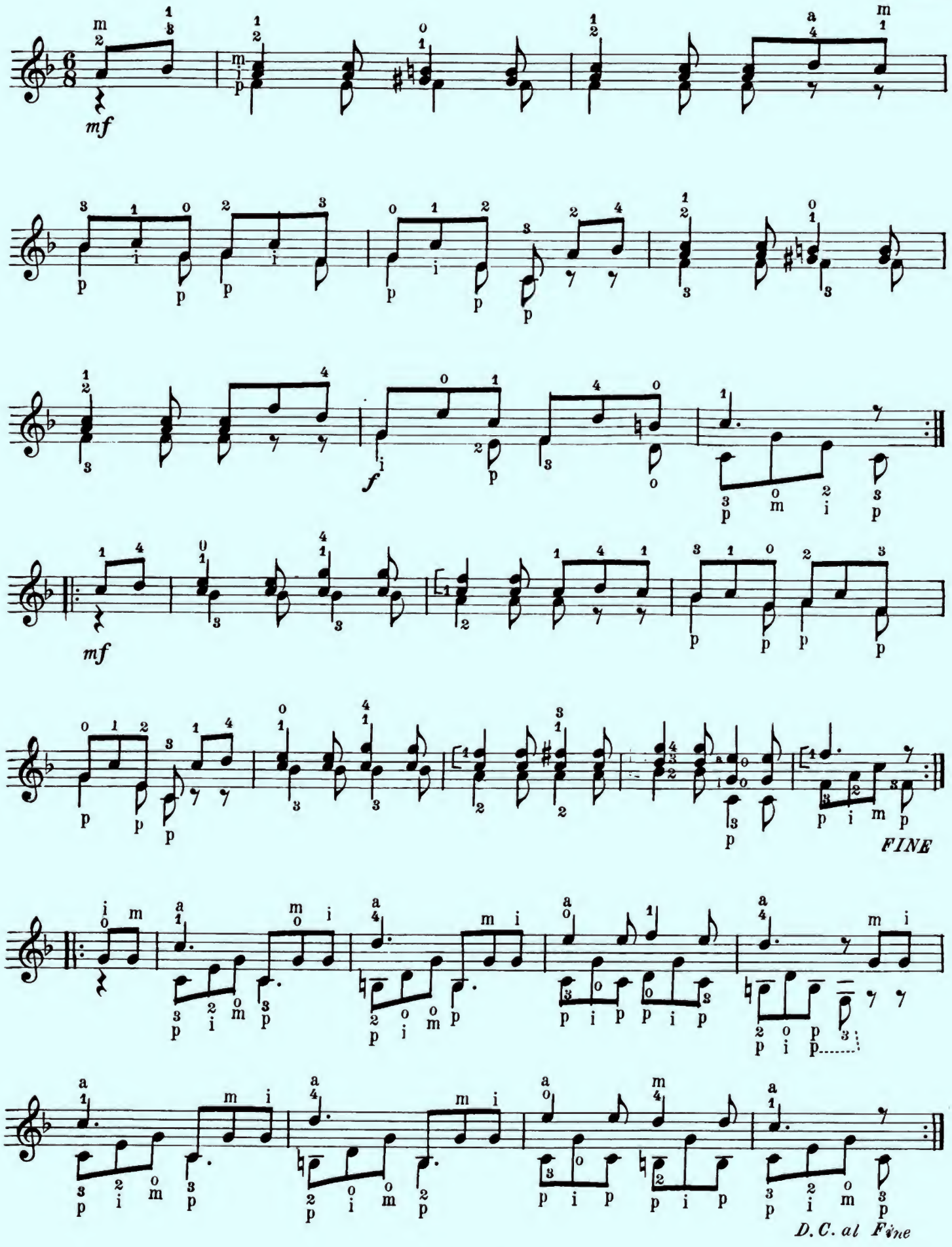


The Music Box



ANDANTE

F. CARULLI



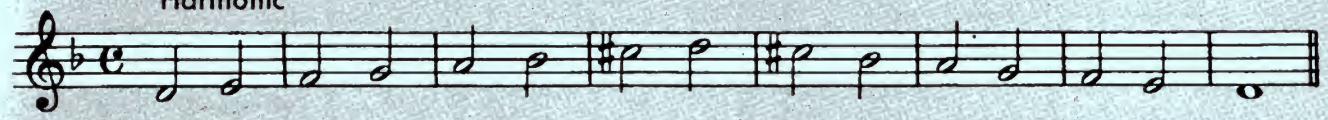
See Mel Bay's
"Guitar Ensembles"

THE KEY OF D MINOR

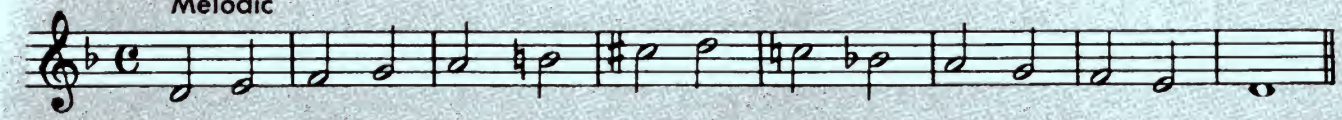
(Relative to F Major)

The D Minor Scales

Harmonic

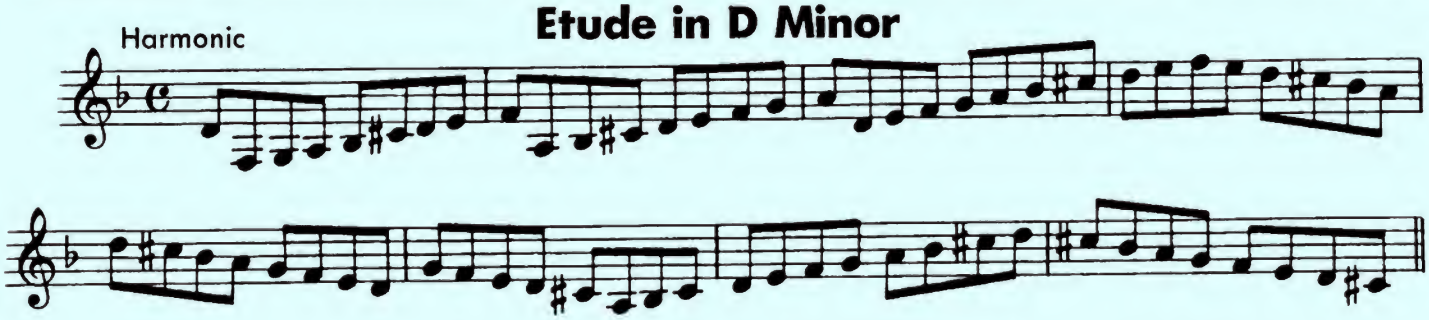


Melodic

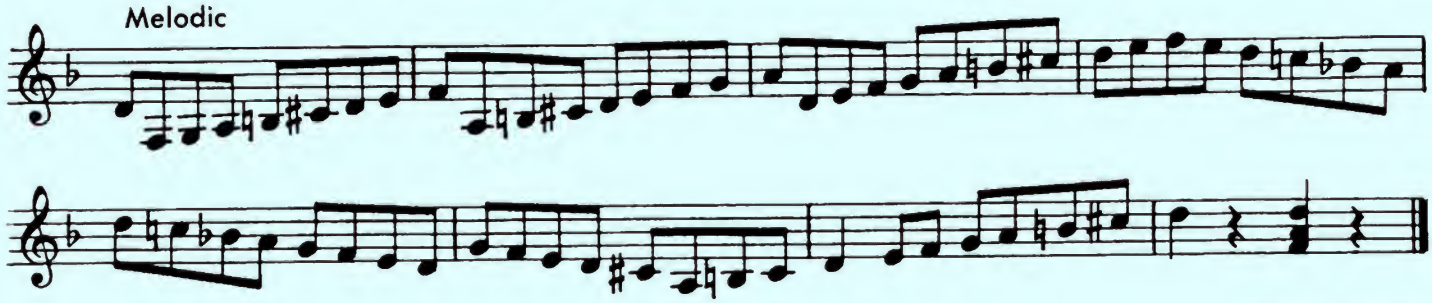


Etude in D Minor

Harmonic



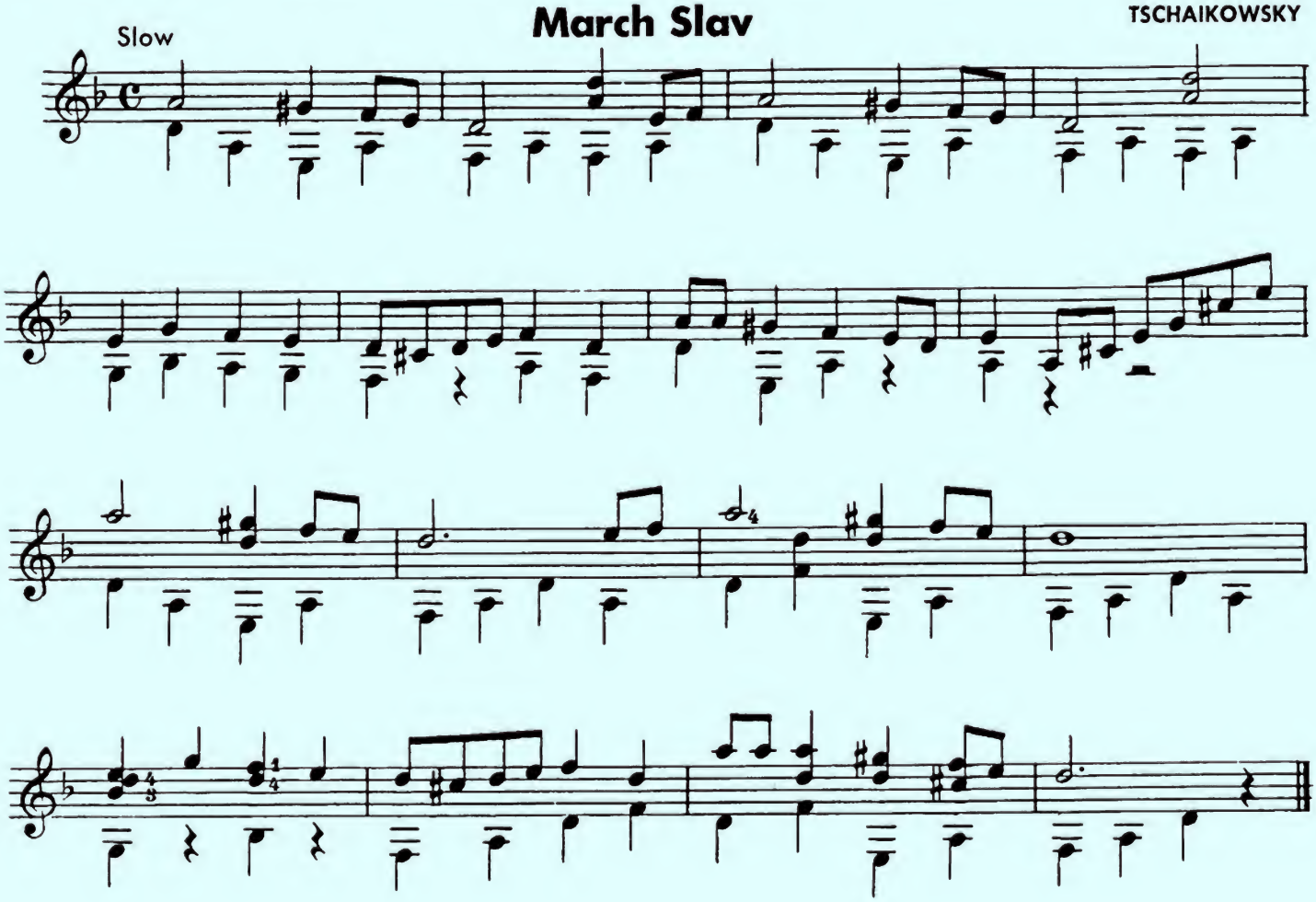
Melodic



March Slav

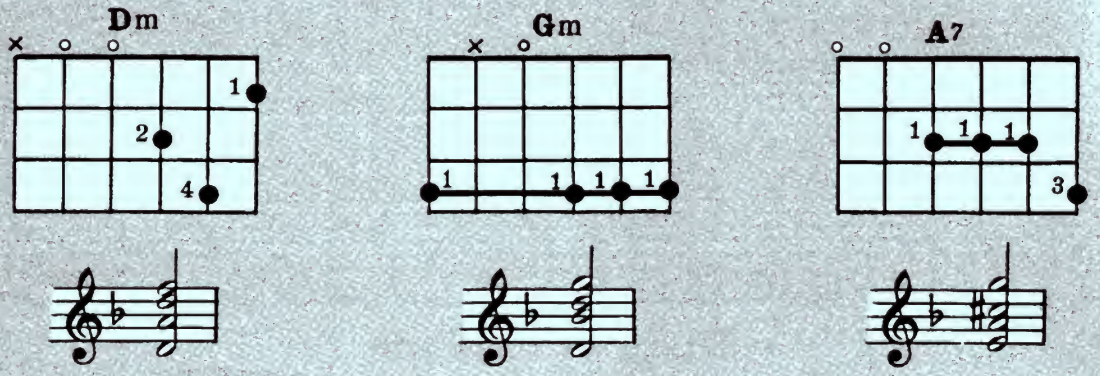
TSCHAIKOWSKY

Slow



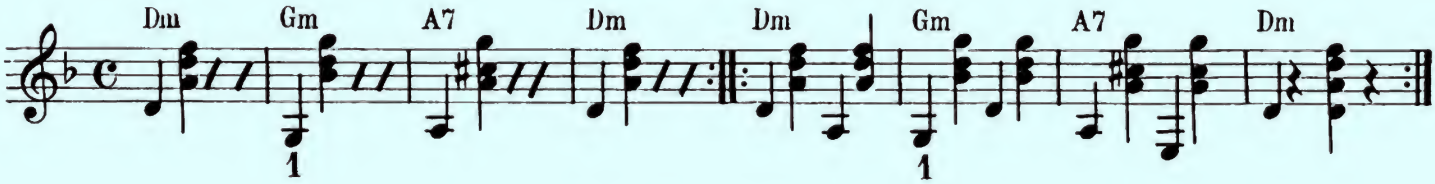
THE CHORDS IN THE KEY OF D MINOR

The three principal chords in the key of D minor are:

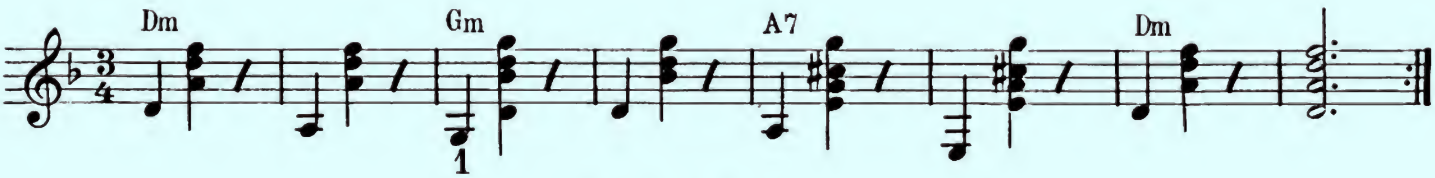


Accompaniment Styles

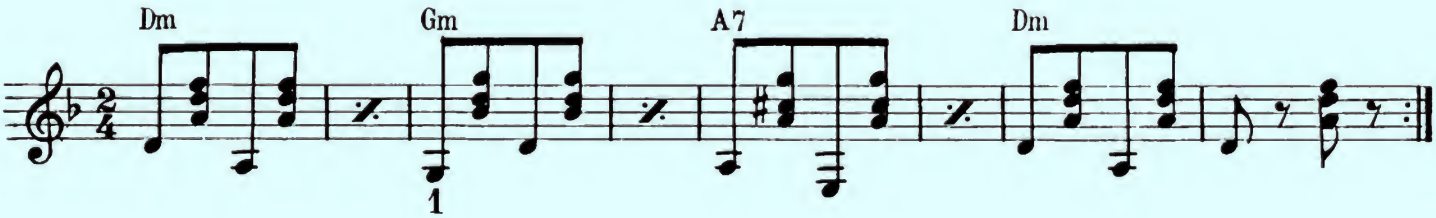
Common Time



Three-Four Time



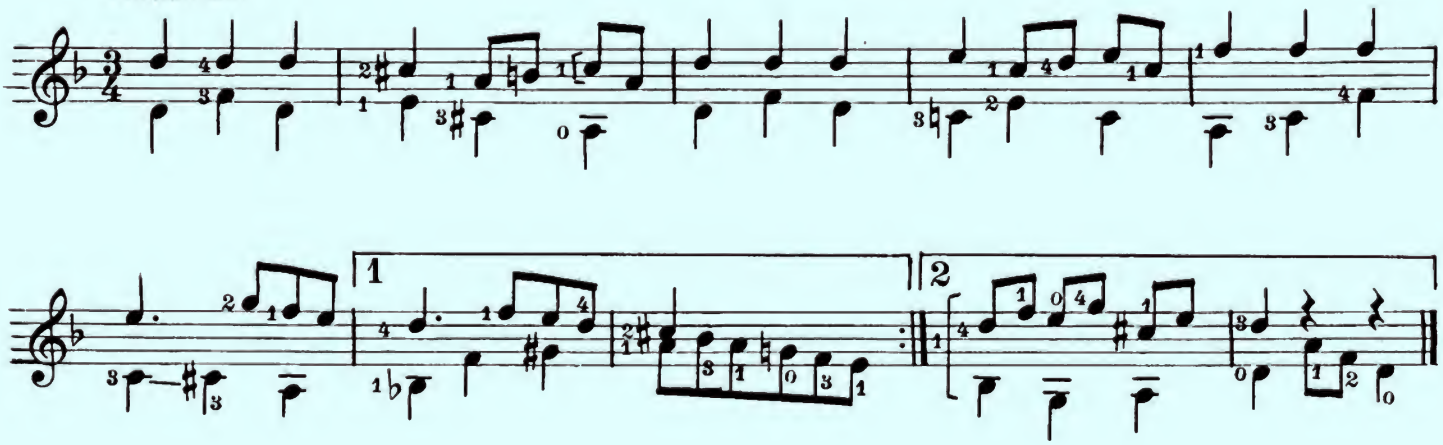
Two-Four Time



Balkan Skies

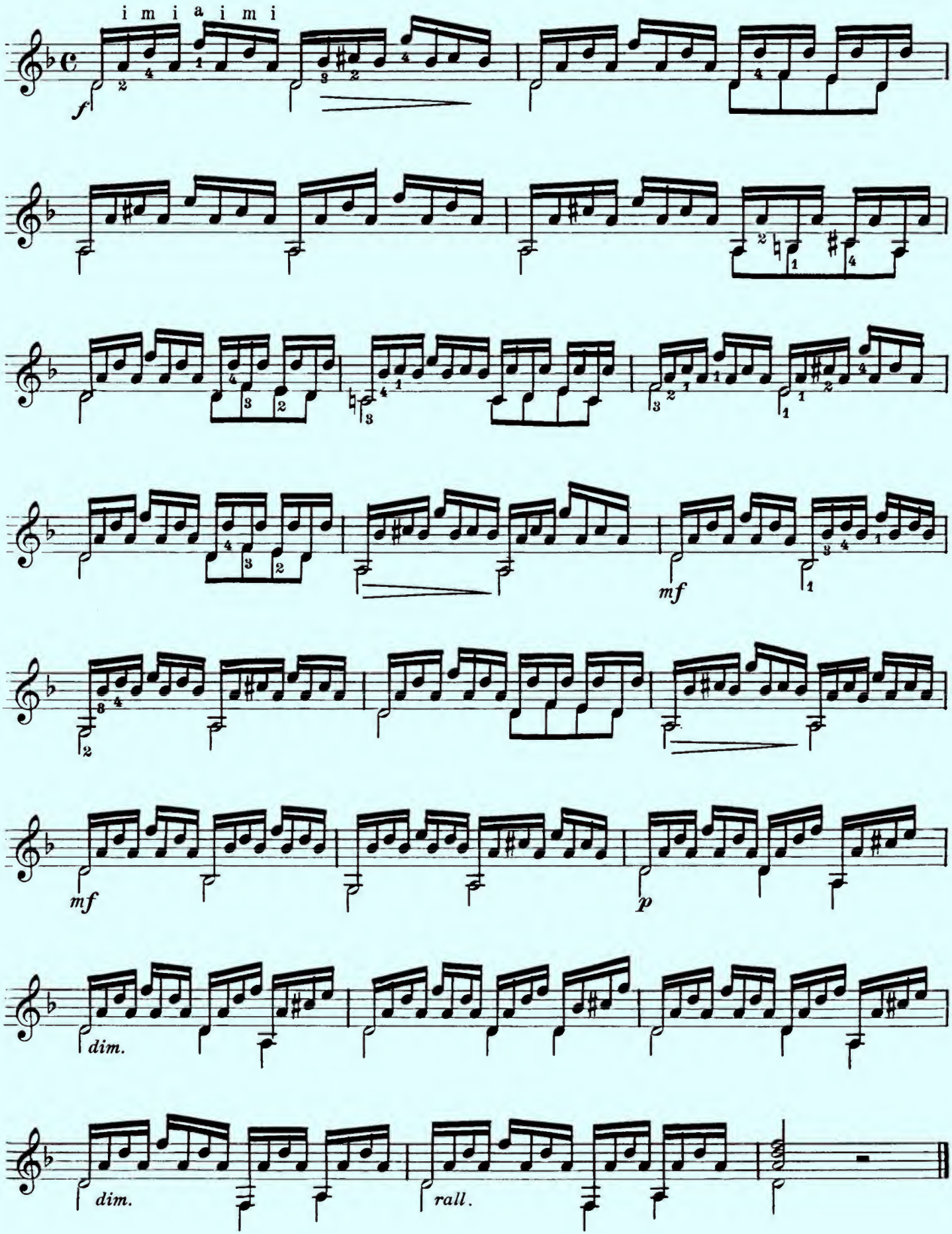
GIULIANI

Andantino



Caprice

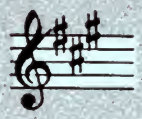
CARCASSI



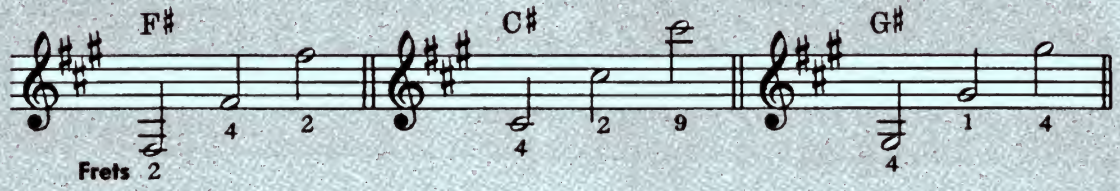
THE KEY OF A

The key of A will have three sharps. (F♯, C♯, and G♯.)

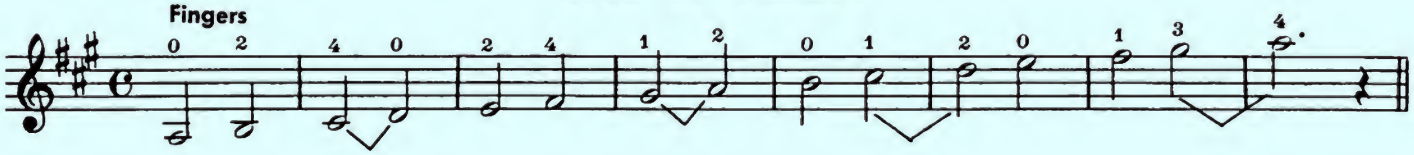
It will be identified by this signature:



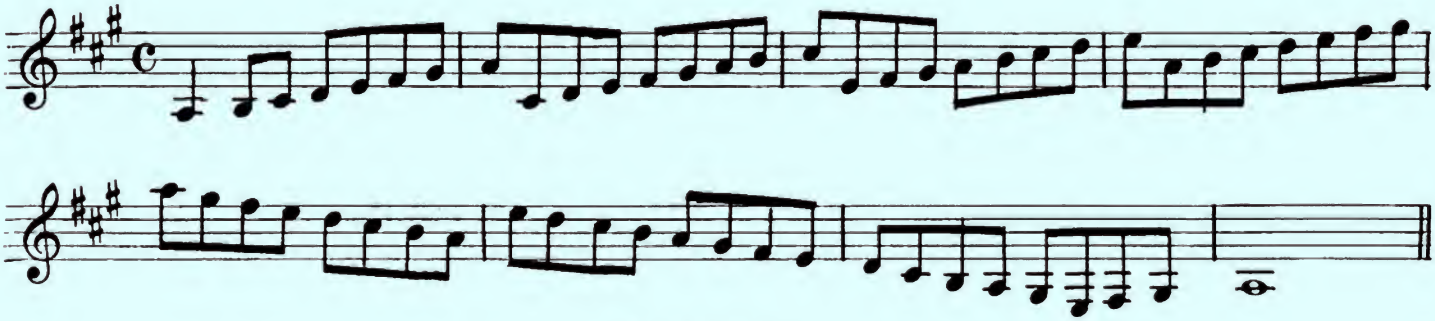
The notes affected by the above signature will be played as shown:



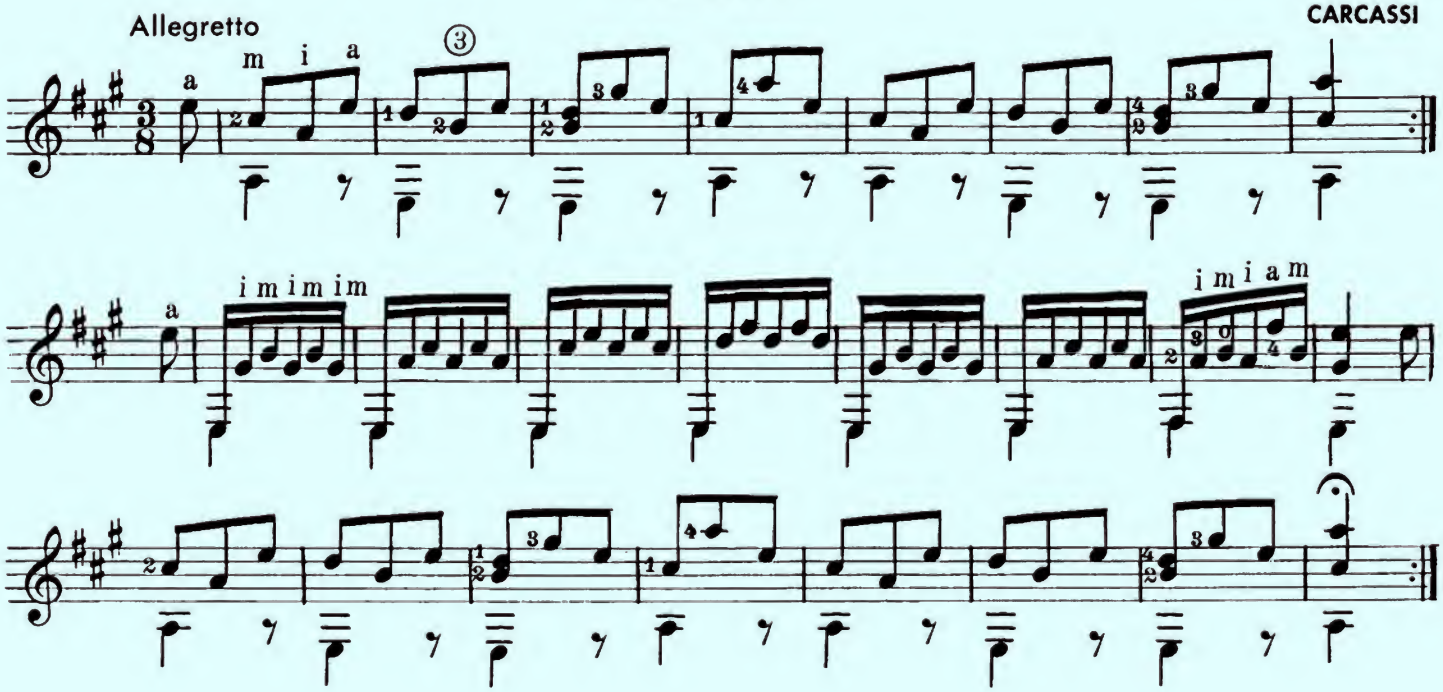
THE A SCALE



Daily Drill



Taranto

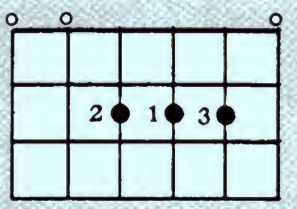


THE CHORDS IN THE KEY OF A

The three principal chords in the key of A are A, D, and E7

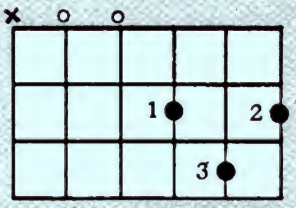
tonic

A



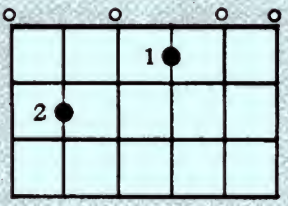
sub-dom.

D



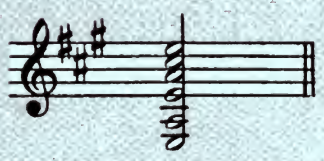
dom. 7th

E7

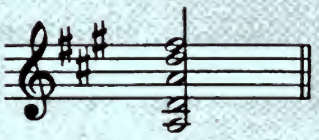


THE MUSICAL NOTATION OF THE CHORDS

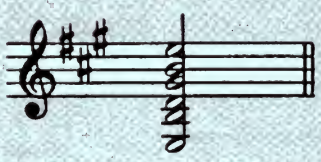
A



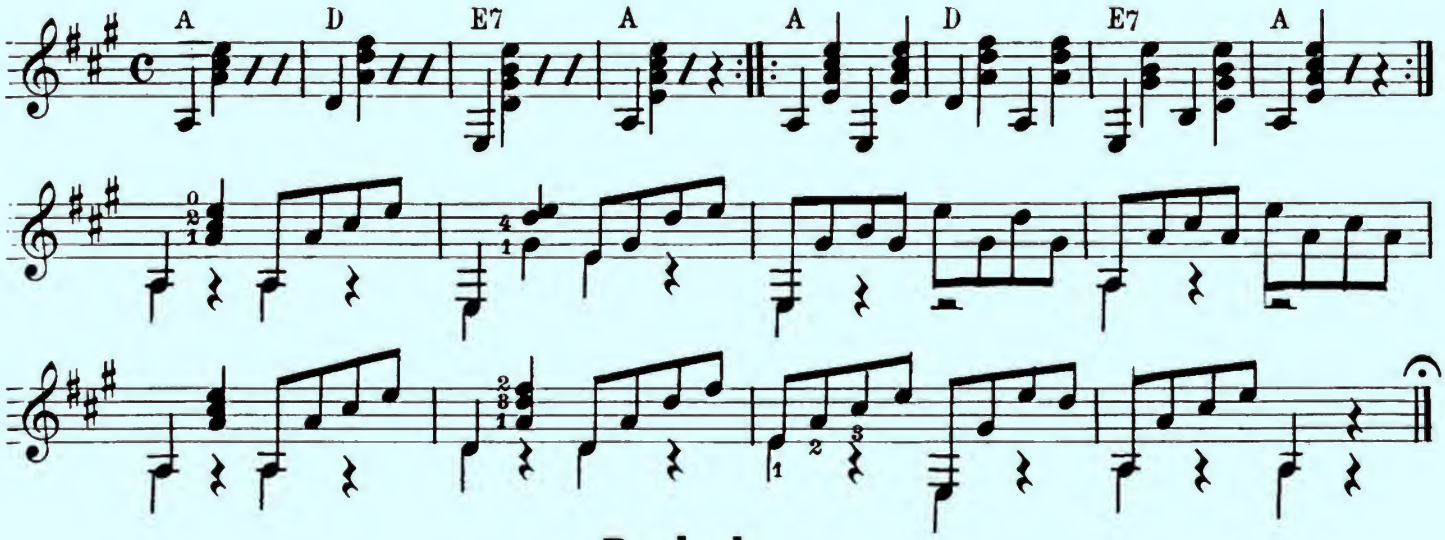
D



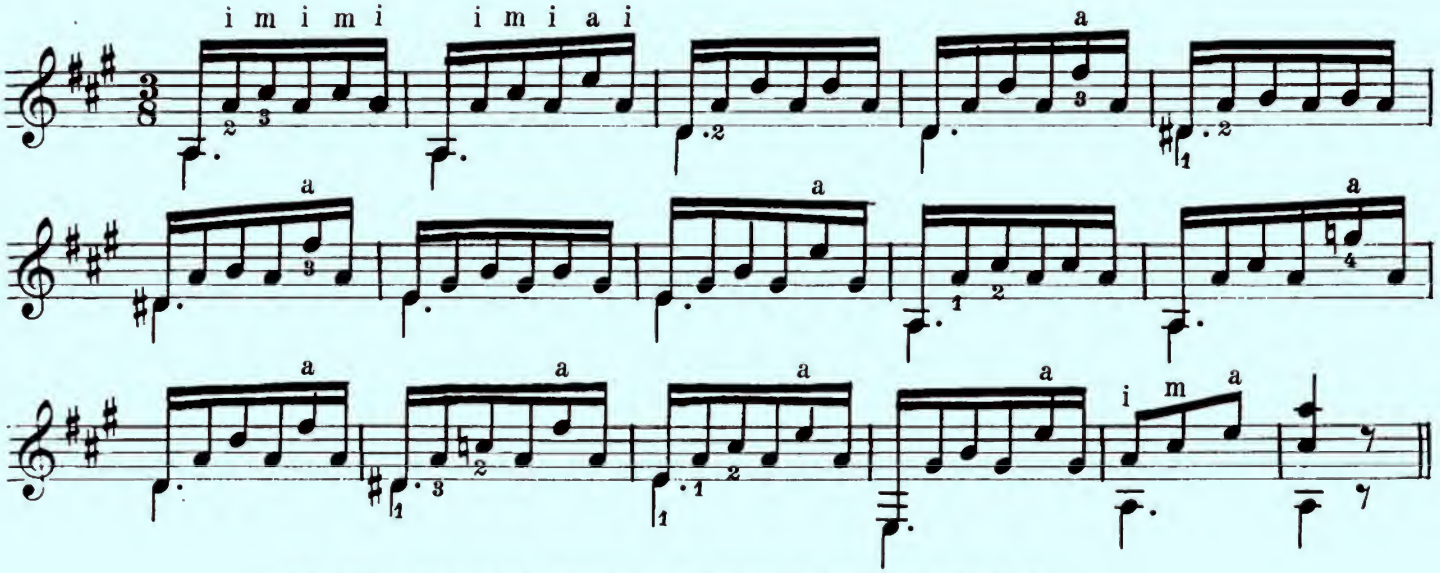
E7



Accompaniment Styles



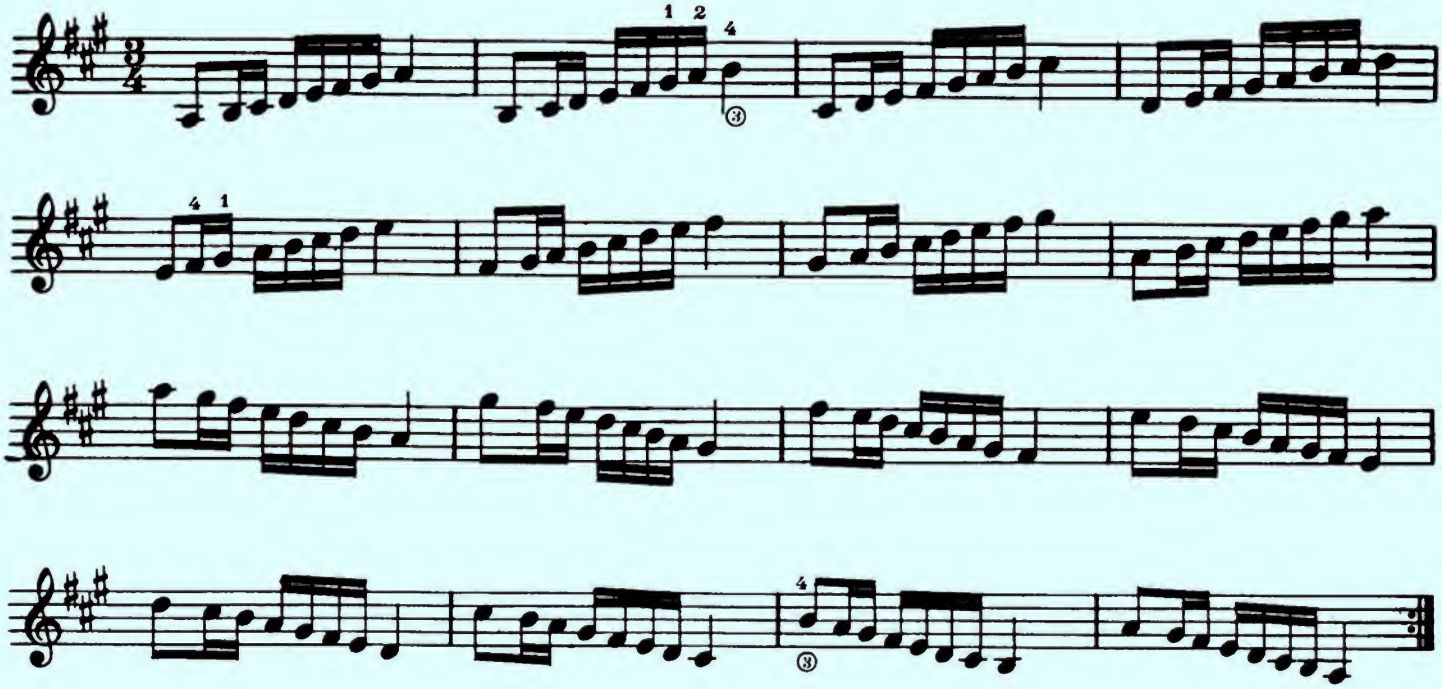
Prelude



See the "MEL BAY FOLIO OF CLASSIC GUITAR SOLOS"

The Speedway

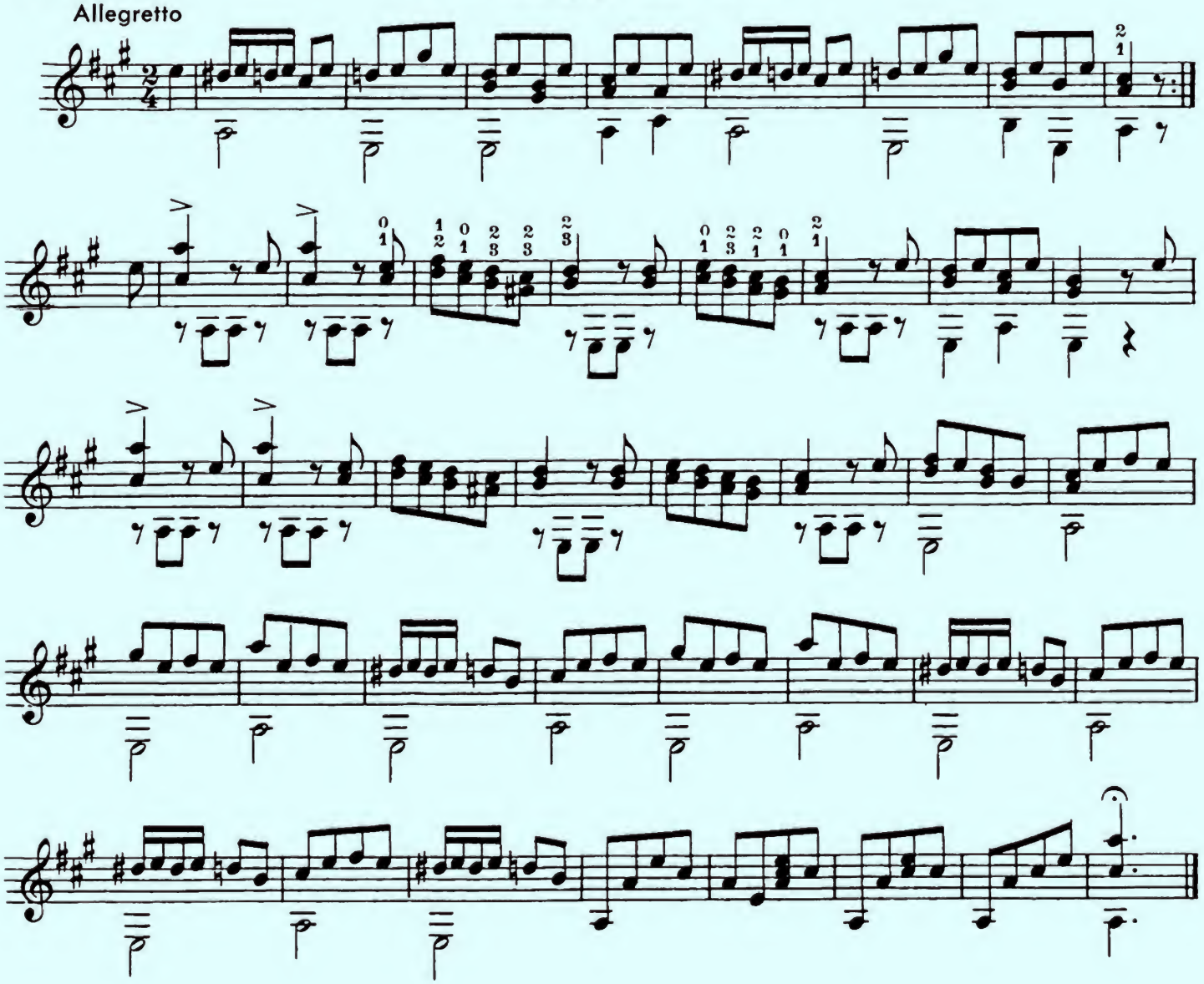
Fast



The Happy Guitarist

GUITAR SOLO

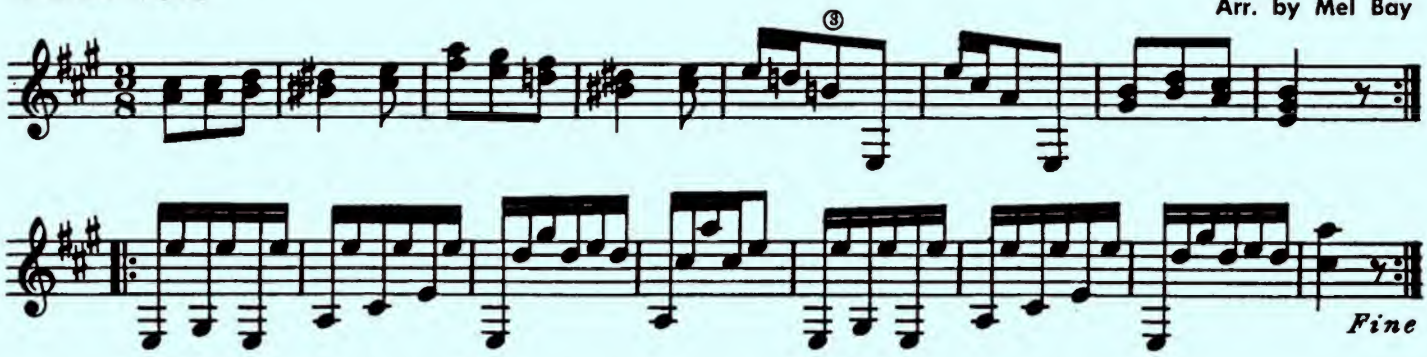
Allegretto



Maria

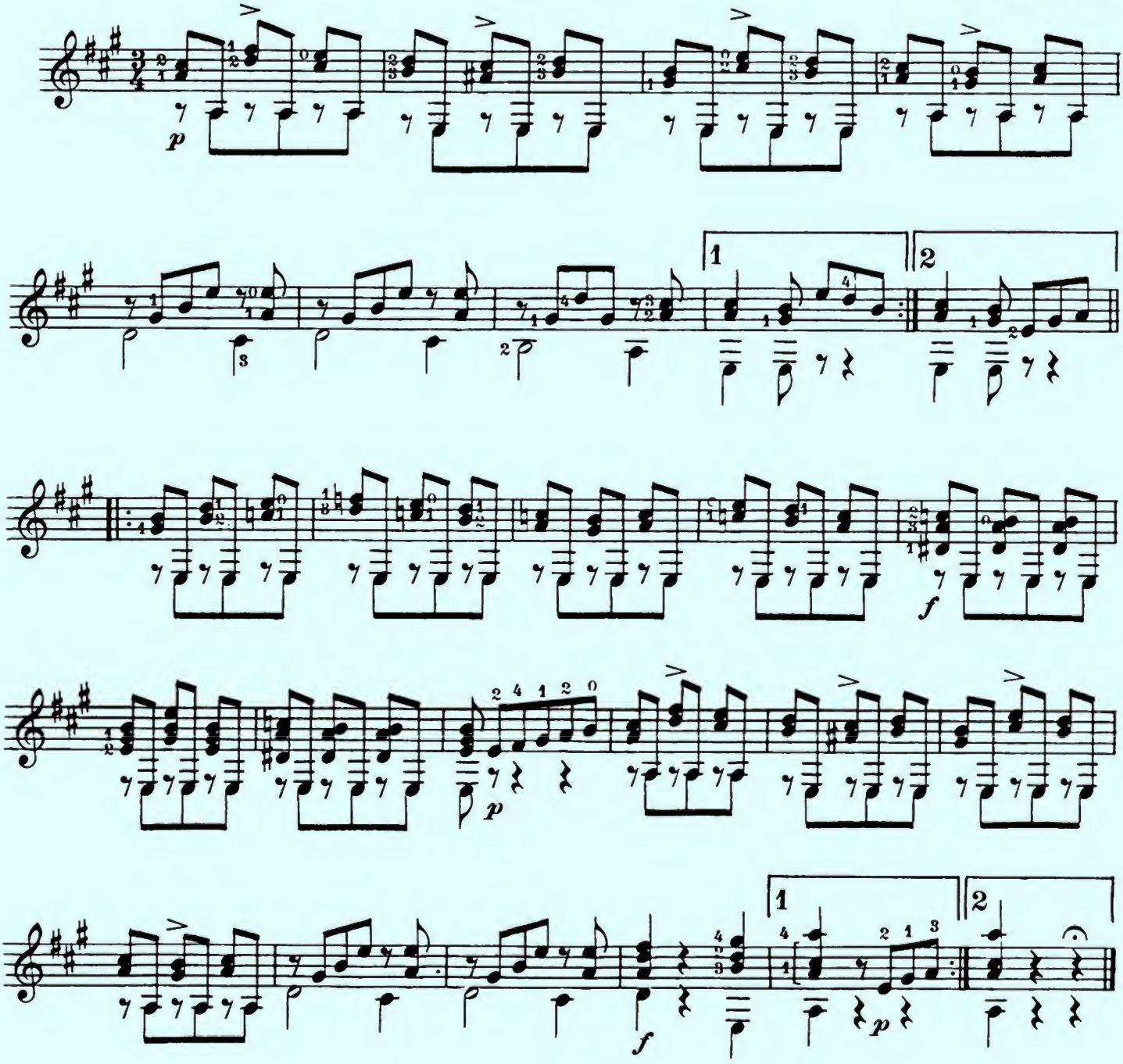
GUITAR SOLO

Arr. by Mel Bay



Andante

ANTON DIABELLI

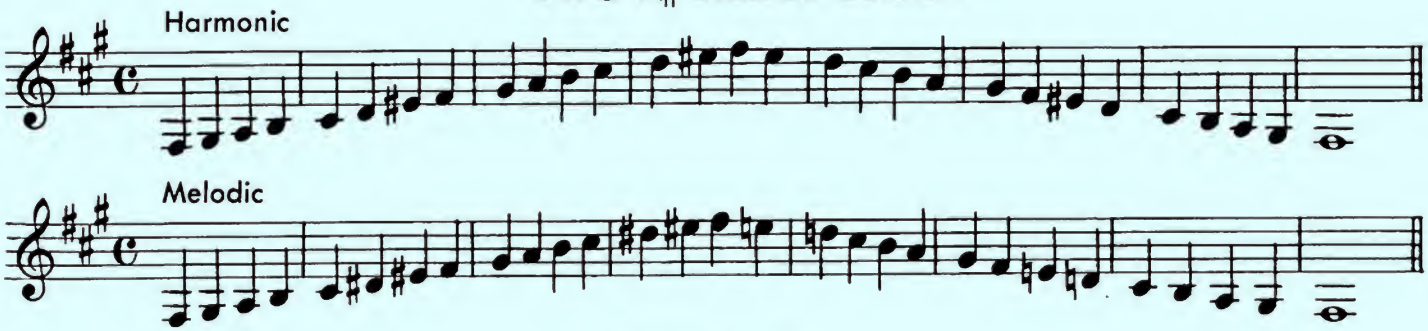


See "MEL BAY'S DELUXE ALBUM OF CLASSIC GUITAR MUSIC"

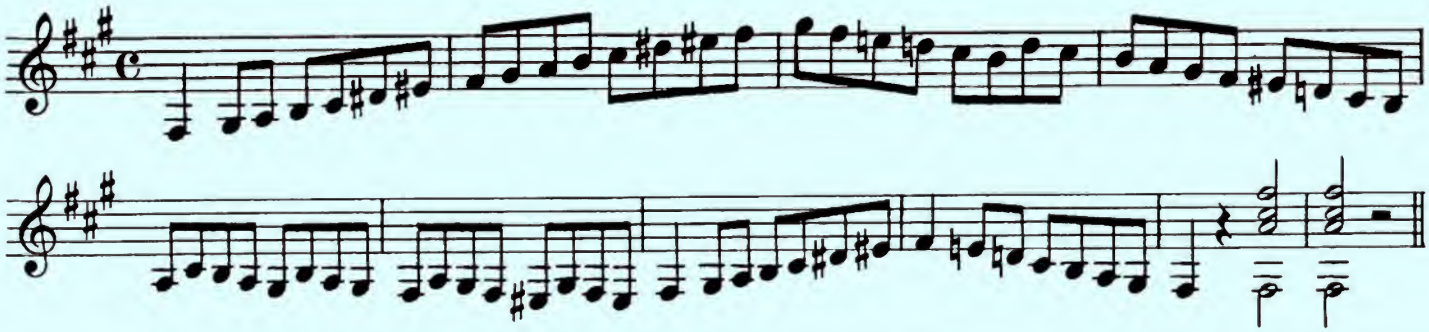
THE KEY OF F♯ Minor

(Relative to A Major)

Two F♯ Minor Scales

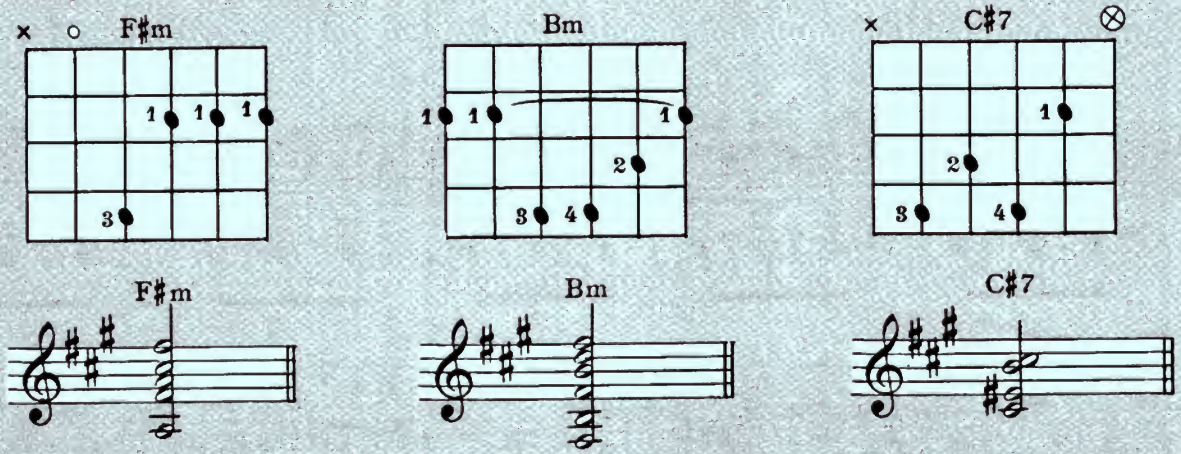


Exercise



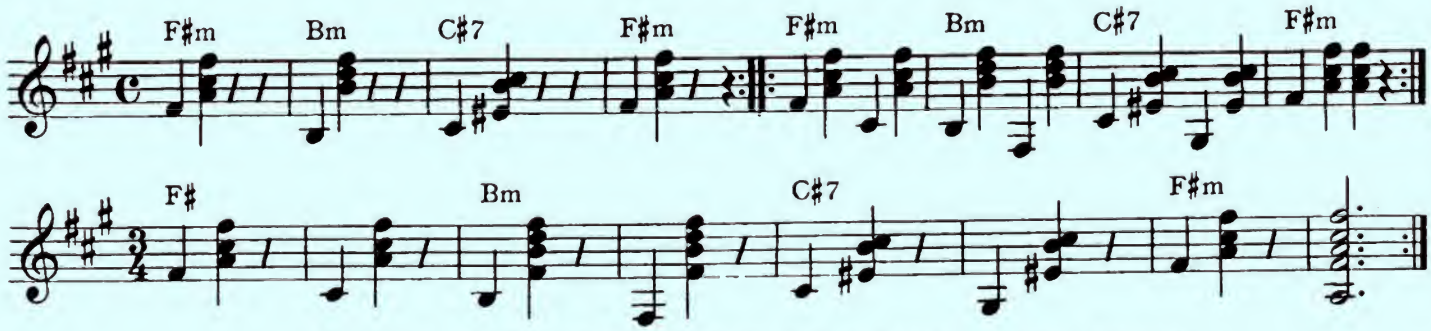
The Chords in the Key of F♯ Minor

The chords in the Key of F♯ Minor are F♯m, Bm, and C♯7.



⊗ = DEADENED STRING — Kill the sound of the string with the unused part of the left hand. (See the MEL BAY CHORD SYSTEM for further explanation).

Accompaniment Styles



See "MEL BAY'S DELUXE ALBUM OF CLASSIC GUITAR MUSIC"

MORE CHROMATIC SIGNS

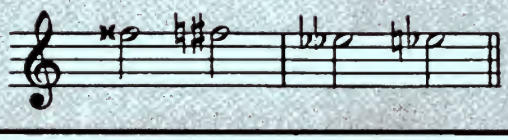
Up to this point we have studied and used the Sharp (♯), the Flat (♭), and the Natural (♮). The student is familiar by now with their function. We now introduce the Double-Sharp and the Double-Flat.

𝄪 = Double-Sharp. A Double-Sharp will raise the sound of a tone **two frets.**

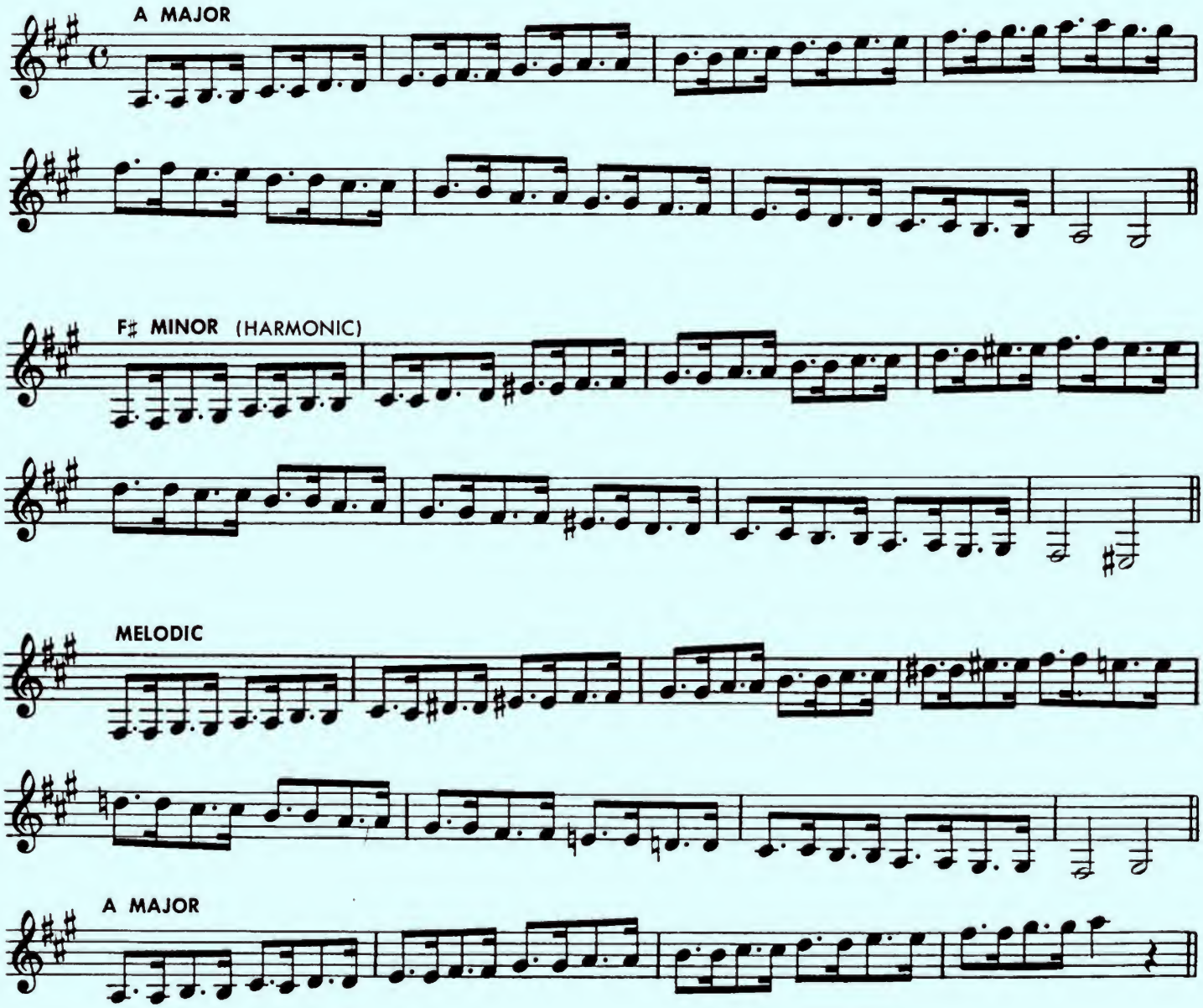
𝄫 = Double Flat. A Double-Flat will lower the sound of a tone **two frets.**

A natural will cancel all sharps, flats, double-sharps and double-flats. If a note has been double-sharped or double flatted, the return to one sharp or flat will require a natural sign followed by the desired sharp or flat.

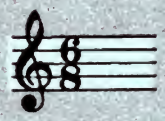
Example:



Major To Relative Minor Etude



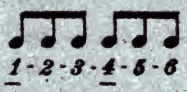
SIX-EIGHT TIME

This sign  indicates six-eight time.

6 — beats per measure
8 — type of note receiving one beat

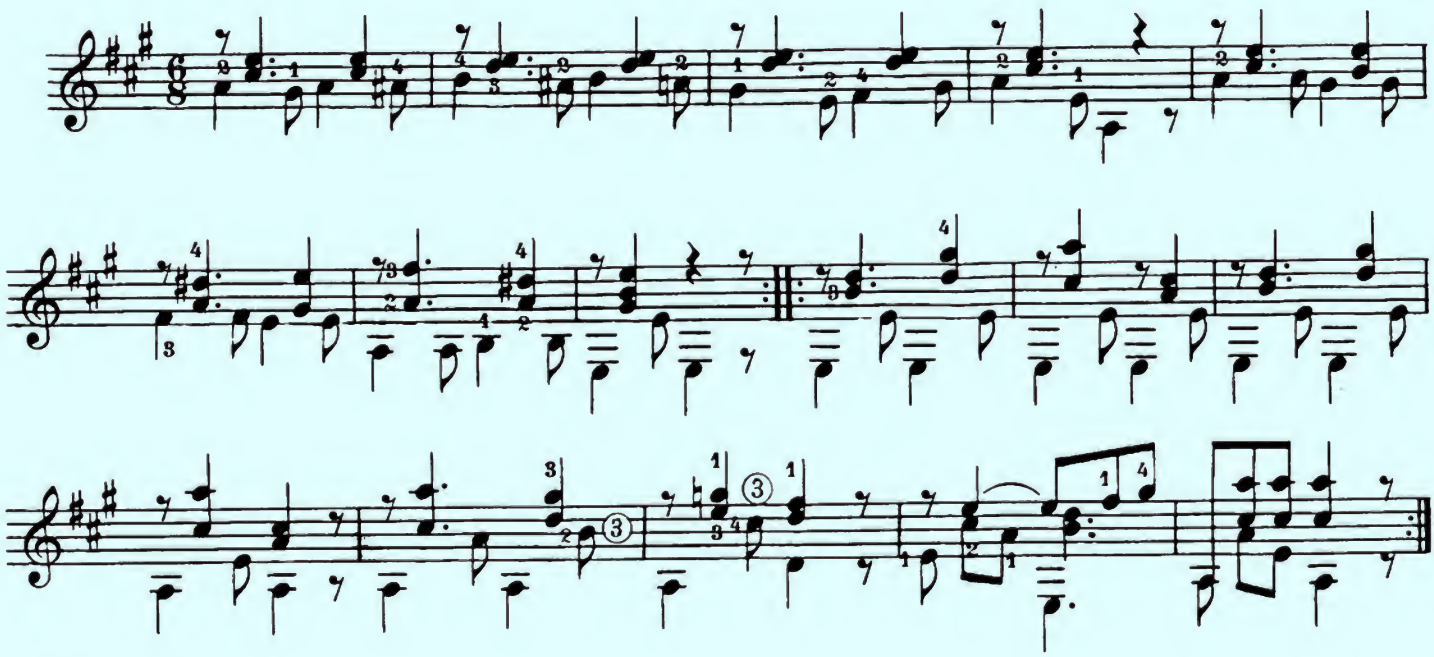
An Eighth-note ♪ = one beat, a quarter-note ♩ = two beats and a dotted quarter note ♩. = three beats, a sixteenth-note 𝅘𝅥𝅯 = ½ beat.

Six-eight time consists of two units containing three beats each.

It will be counted:  with the accents on beats one and four.

Don Quixote

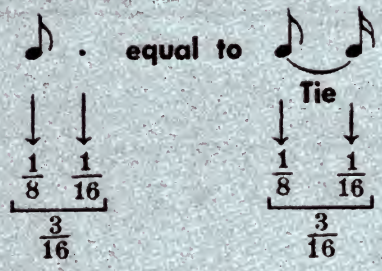
AGUADO

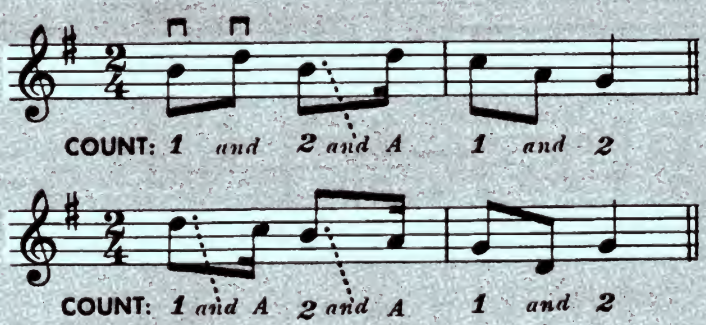


THE DOTTED EIGHTH NOTE

A Dotted Eighth-note is equal to

EXAMPLE:

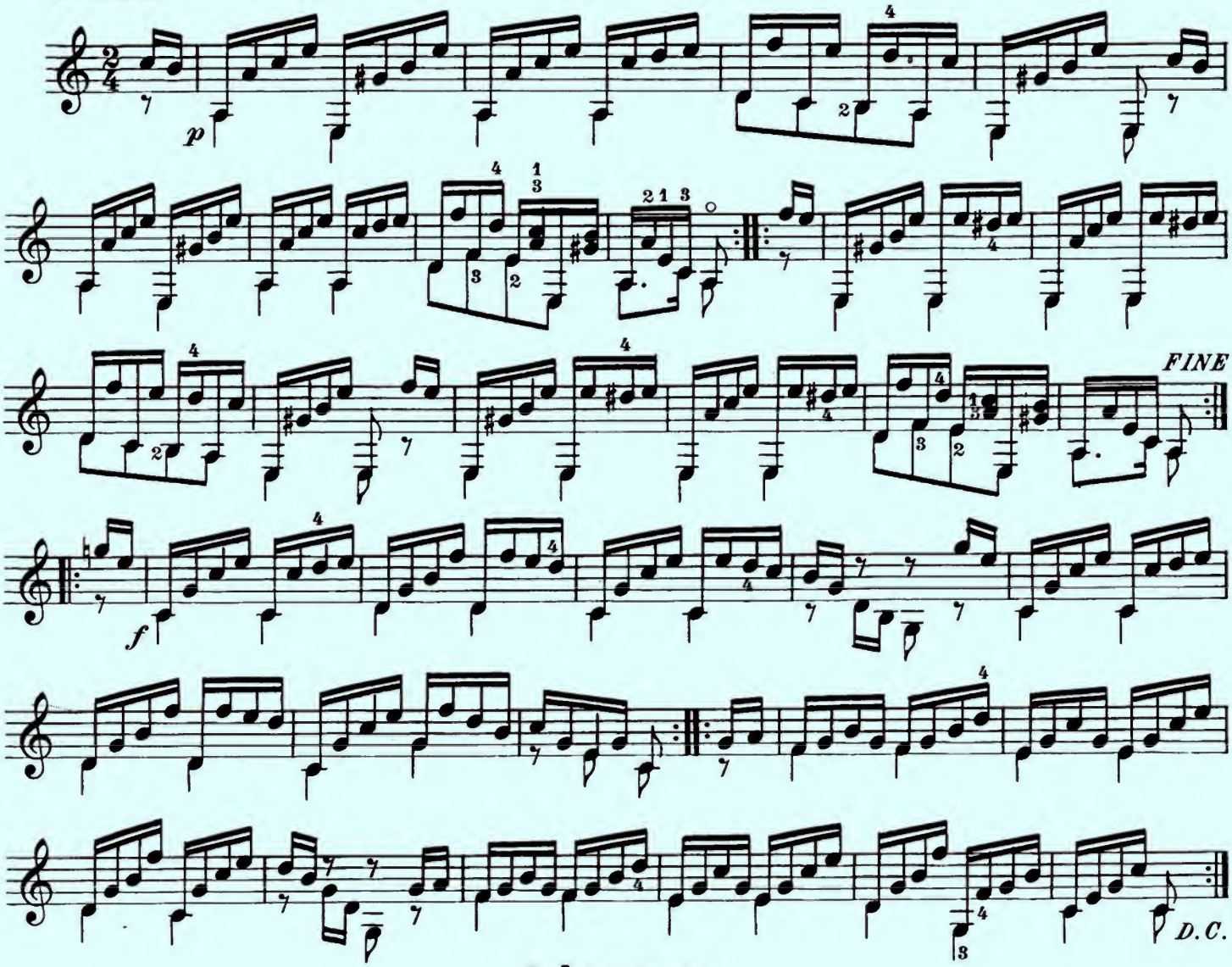




The Little Elf

CARULLI

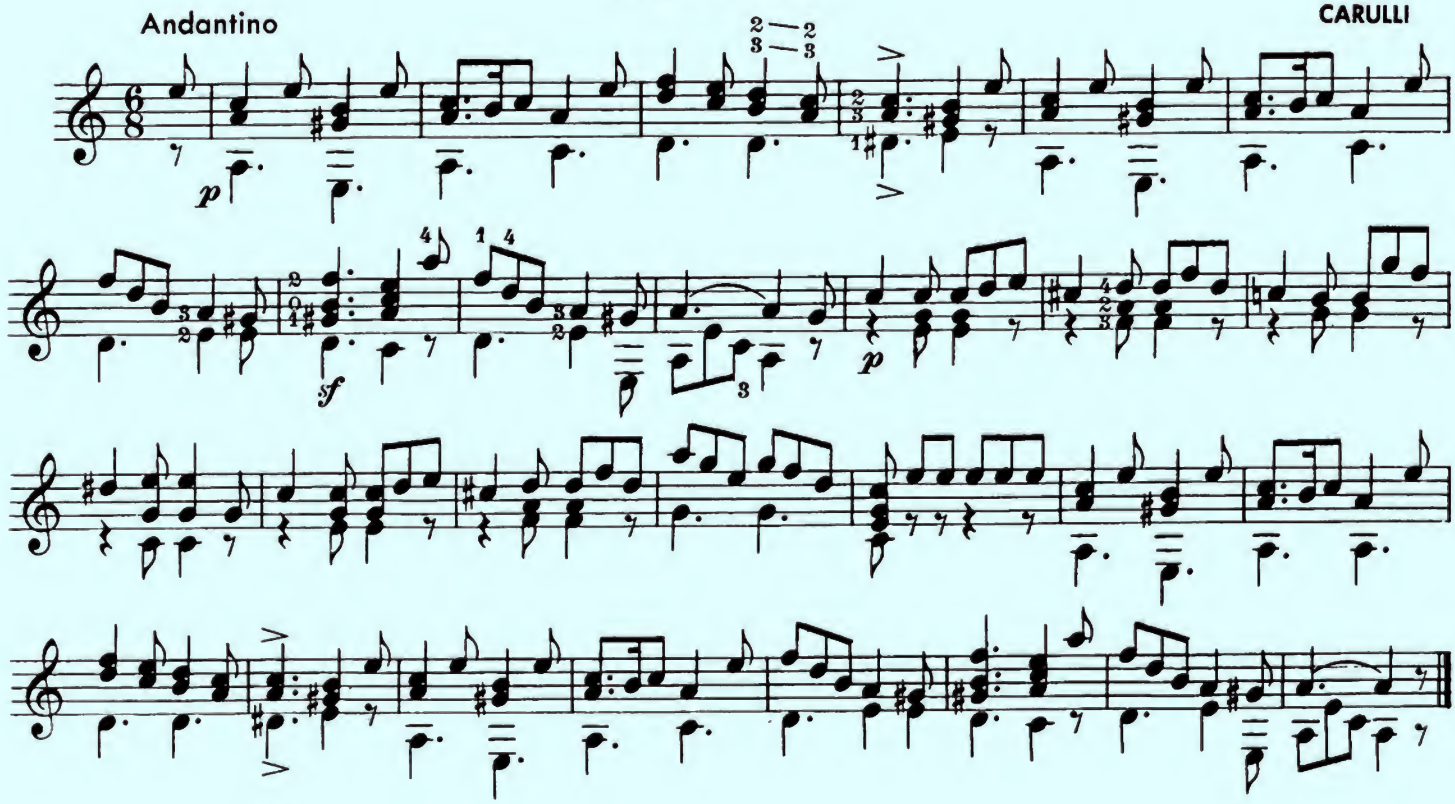
Andantino



Adventure

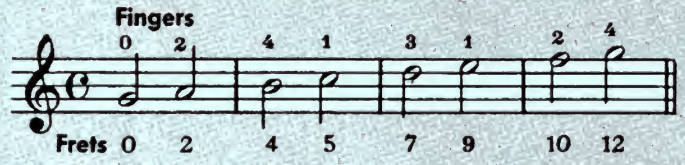
CARULLI

Andantino

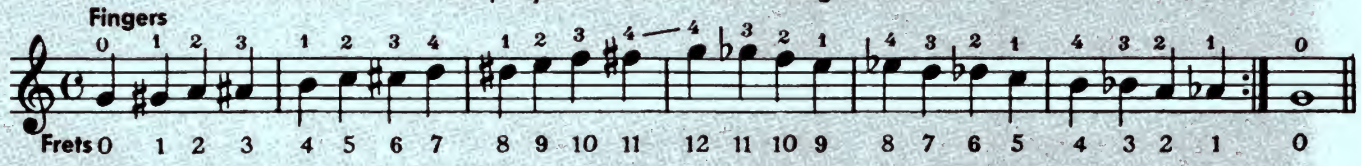


THE NOTES ON THE THIRD STRING

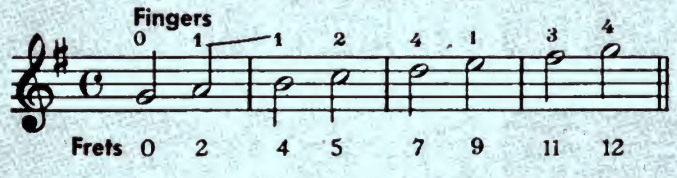
The notes on the third (G) string are located as shown:



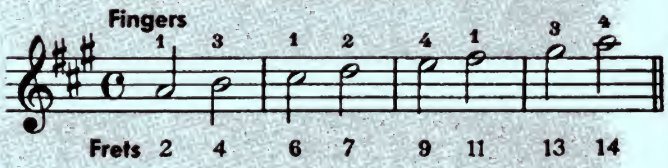
The G Chromatic Scale will be played on the third string as follows:



THE G SCALE

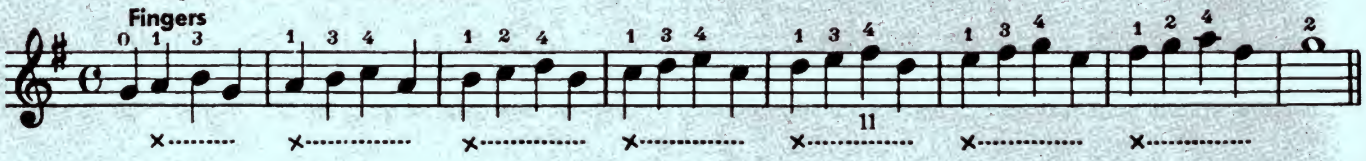


THE A SCALE



G STRING ETUDE

Hold fingers down as indicated.

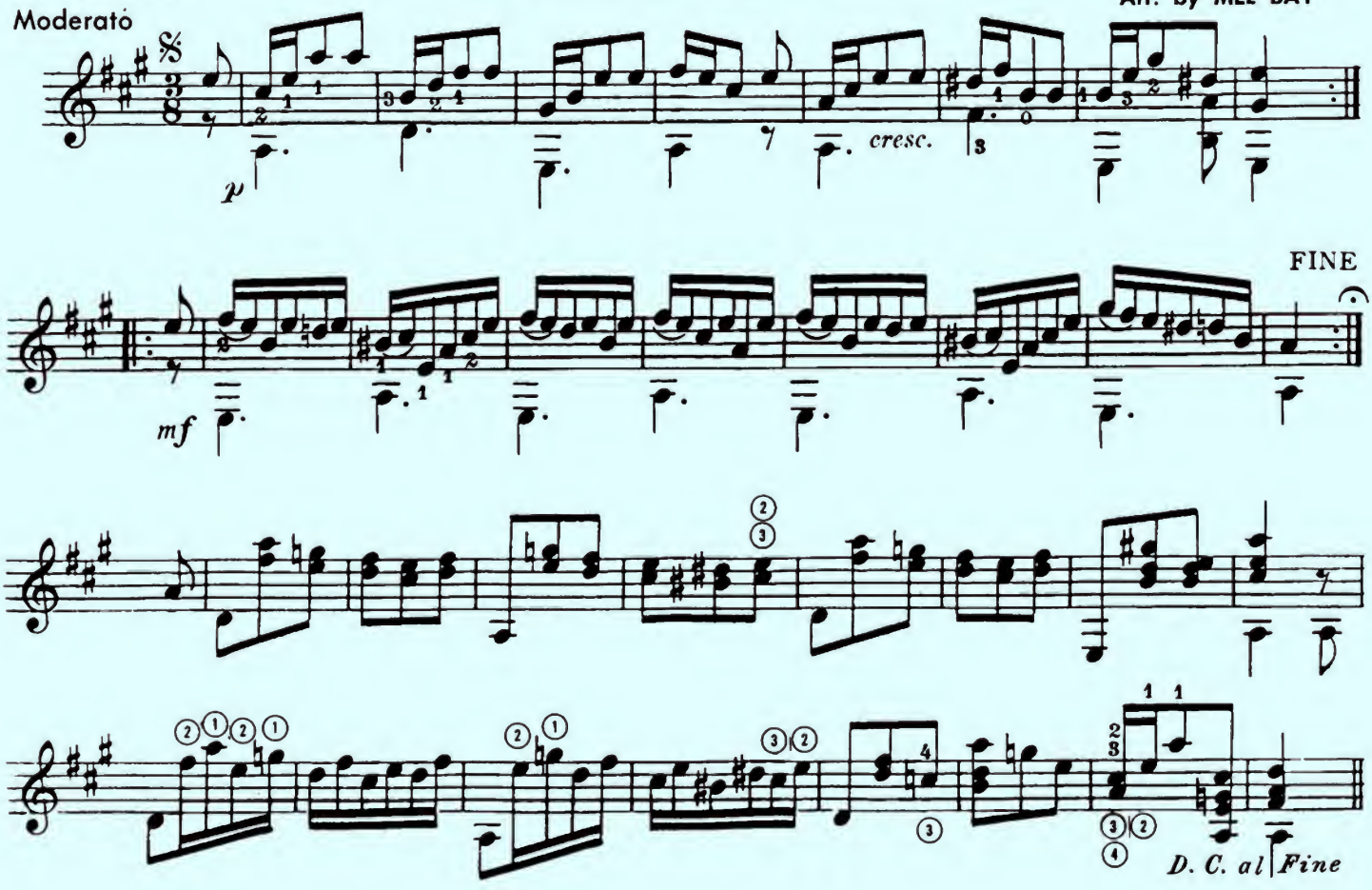


Venetian Nights

GUITAR SOLO

M. CARCASSI
Arr. by MEL BAY

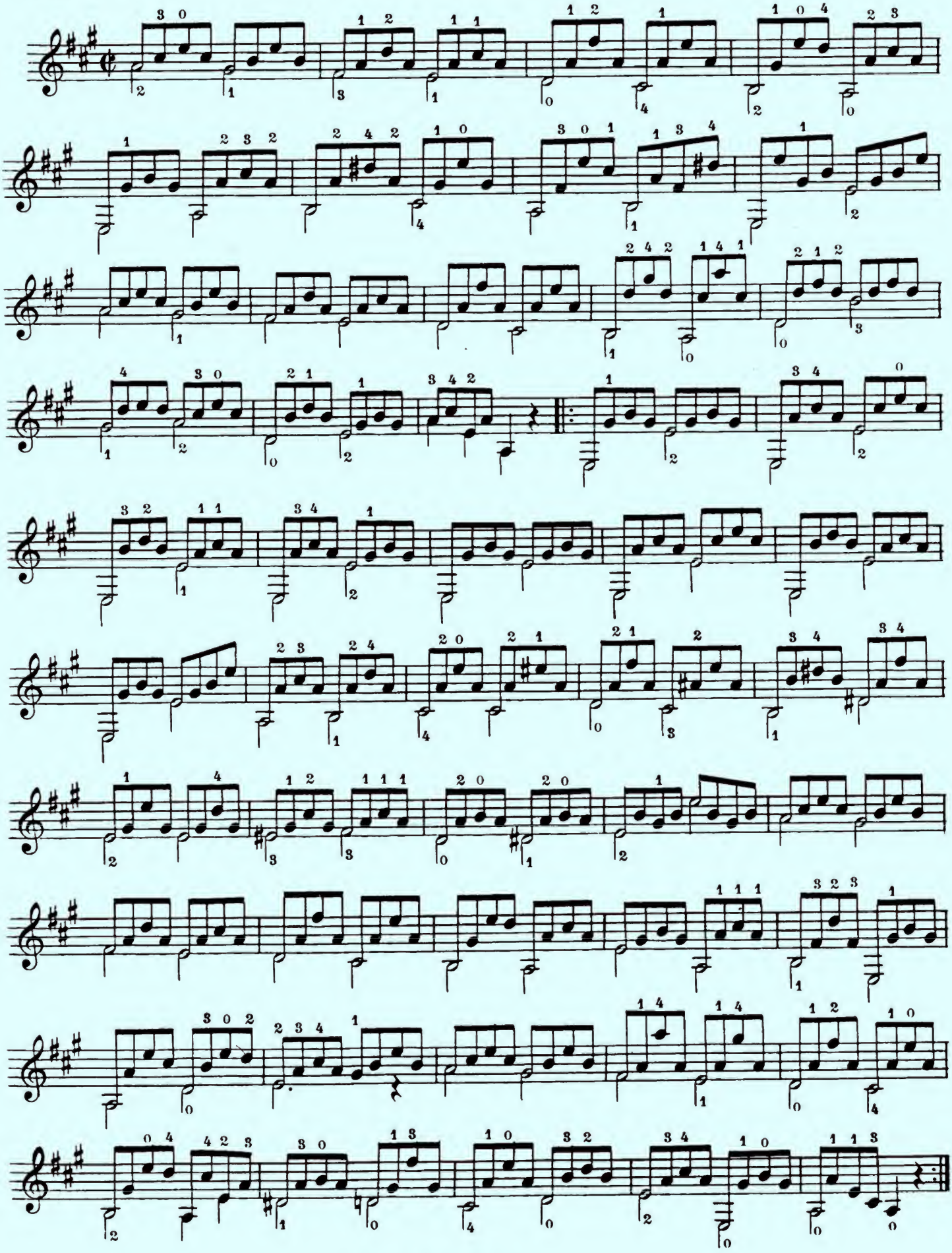
Moderato



Prelude in A Major

Andante

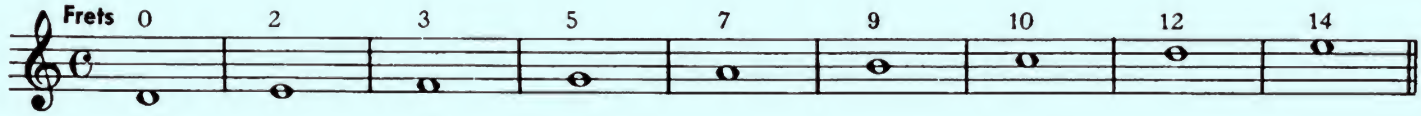
SOR



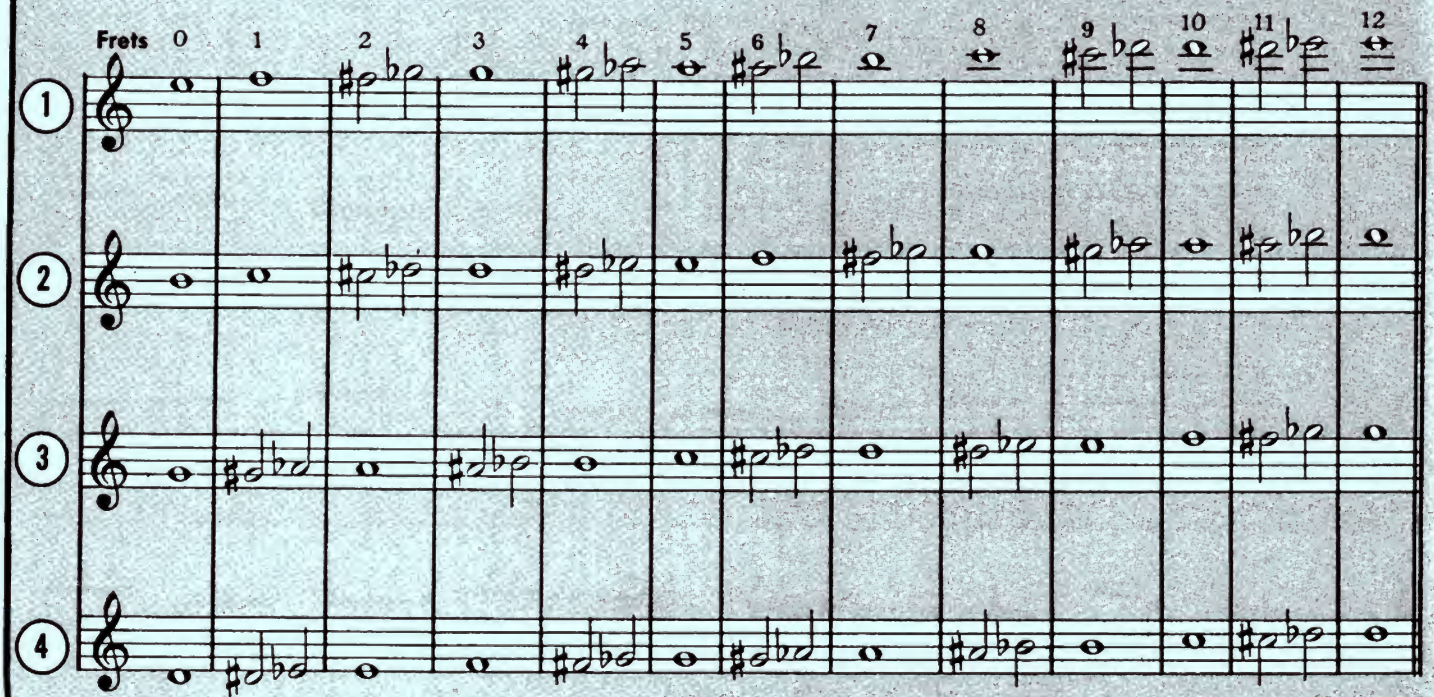
See Mel Bay's

"Guitar Finger Board Harmony"

THE NOTES OF THE FOURTH STRING



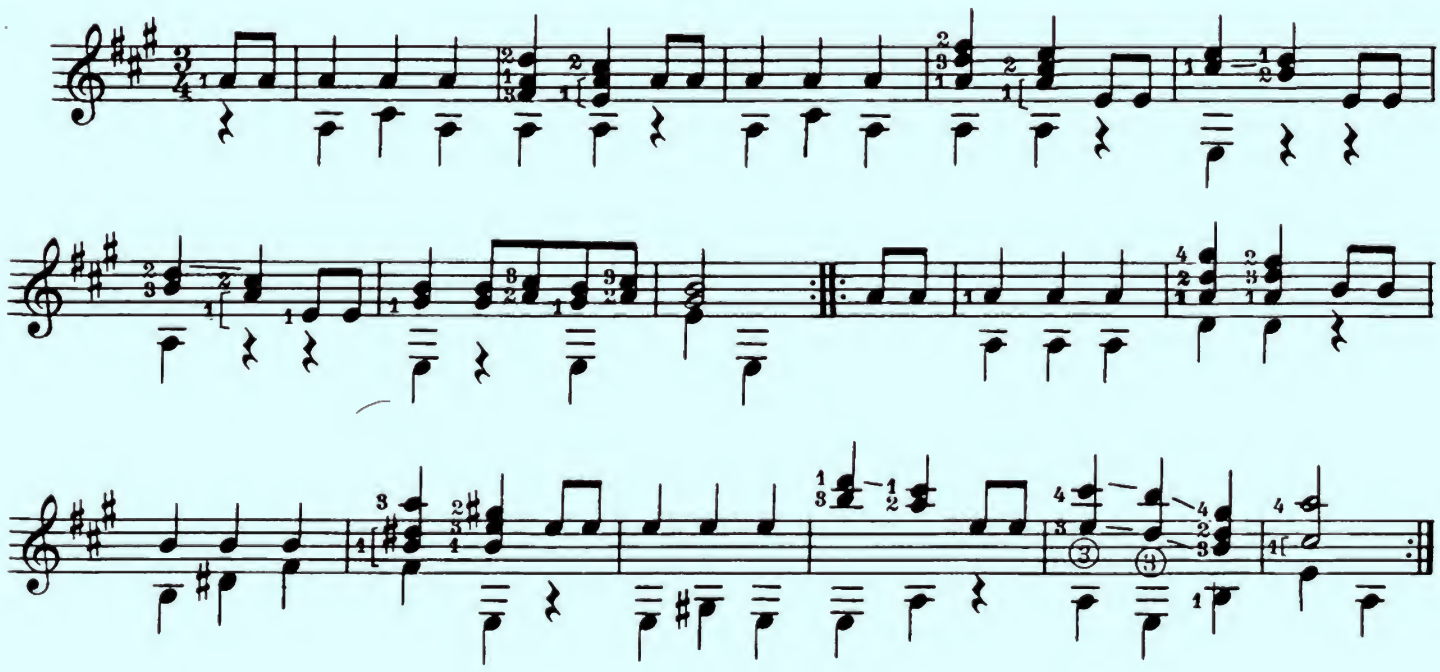
A TABLE OF NOTES ON THE FIRST, SECOND, THIRD AND FOURTH STRINGS



It is important that the student thoroughly understands the above chart before proceeding.

The Lido

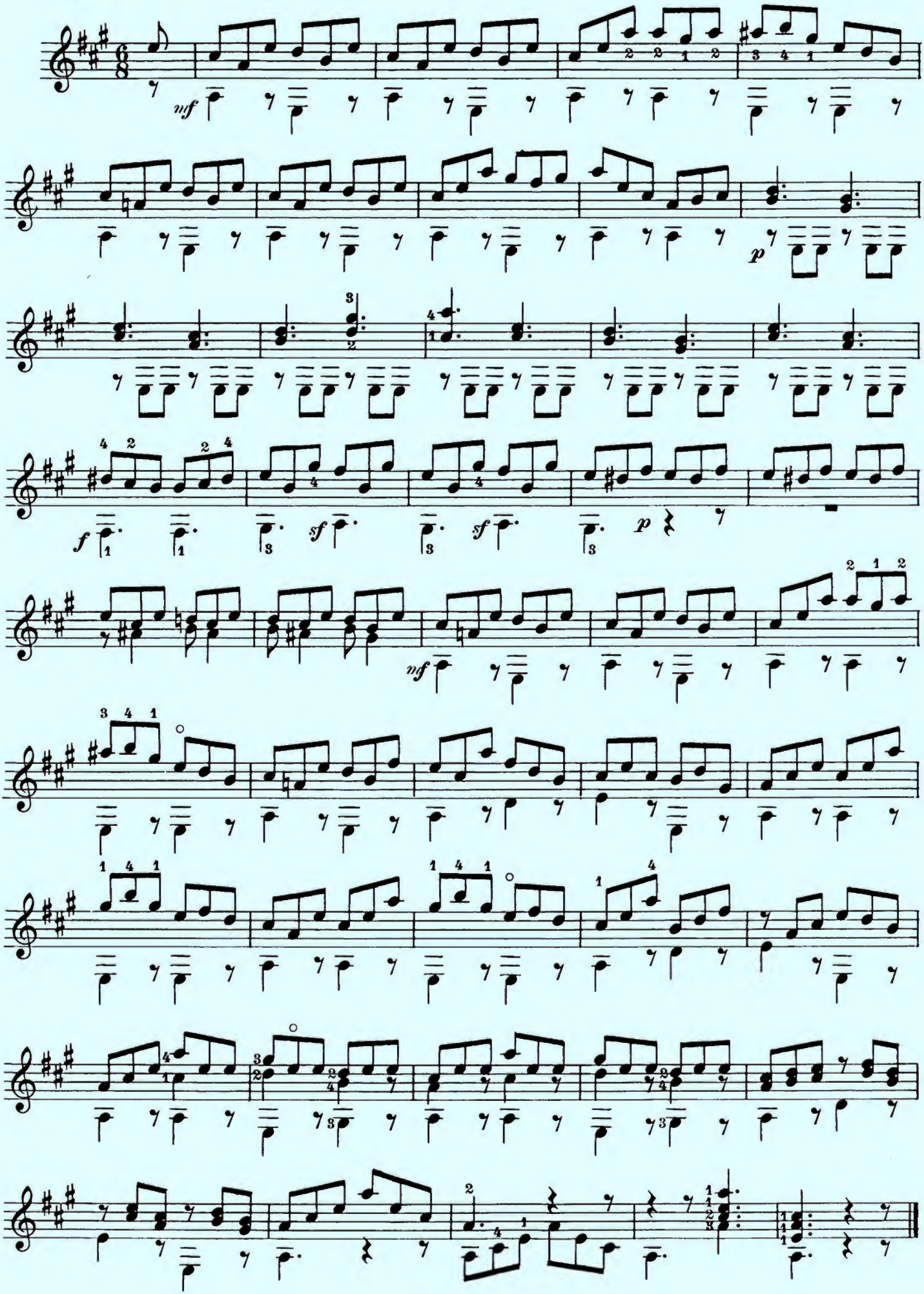
GIULIANI



Recreation

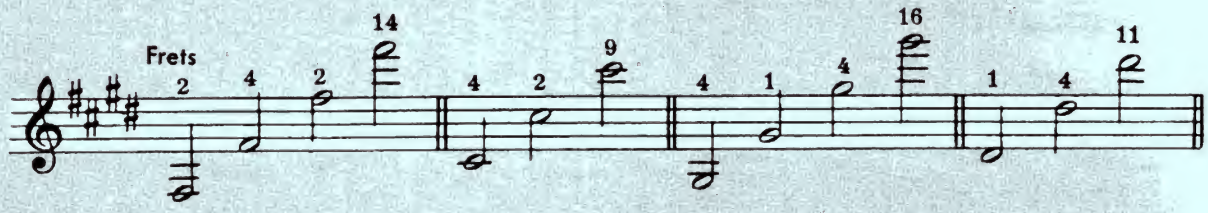
Allegro

M. GIULIANI



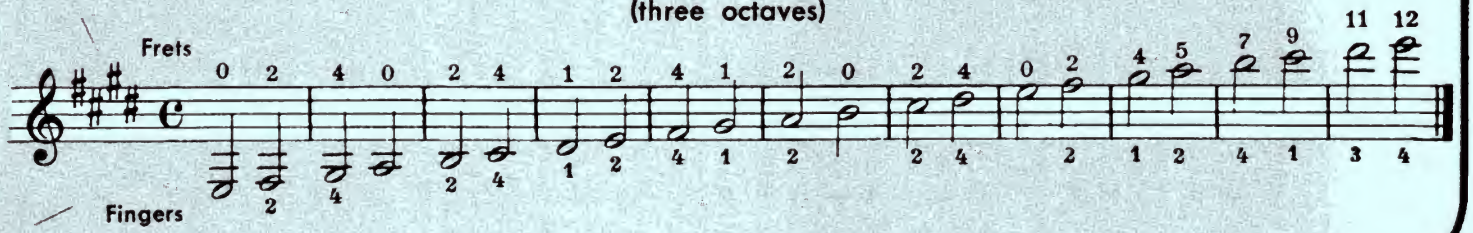
The Key of E Major

The key of E will have four sharps. All F, C, G, and D notes will be sharped.

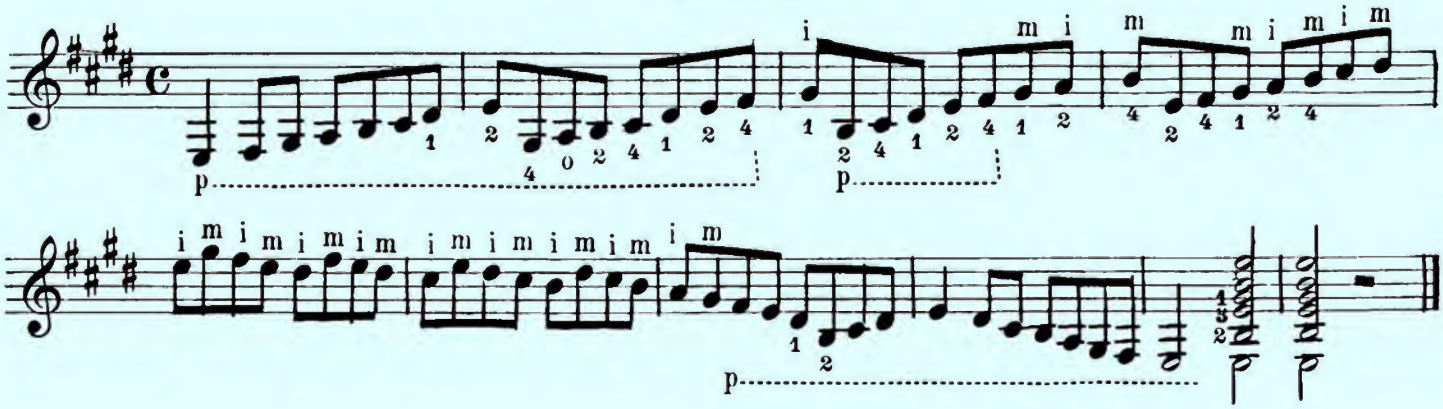


THE E MAJOR SCALE

(three octaves)

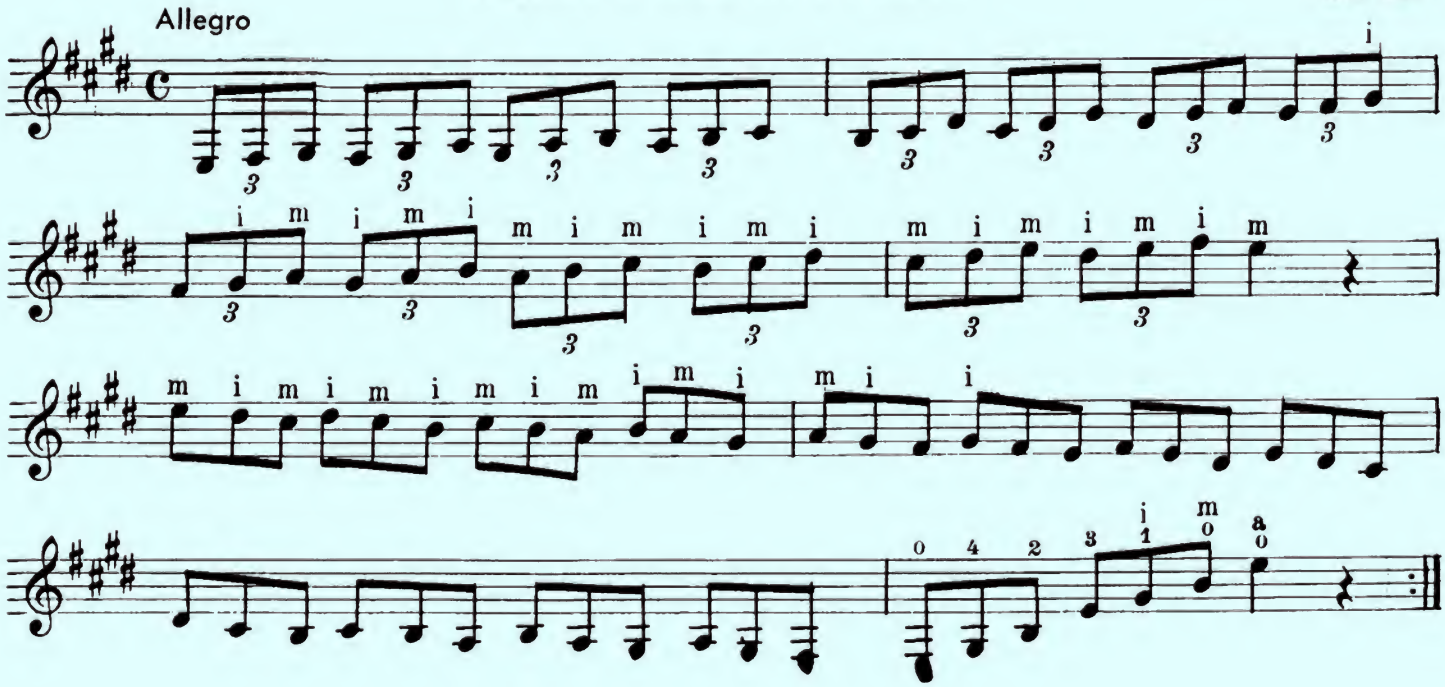


Etude



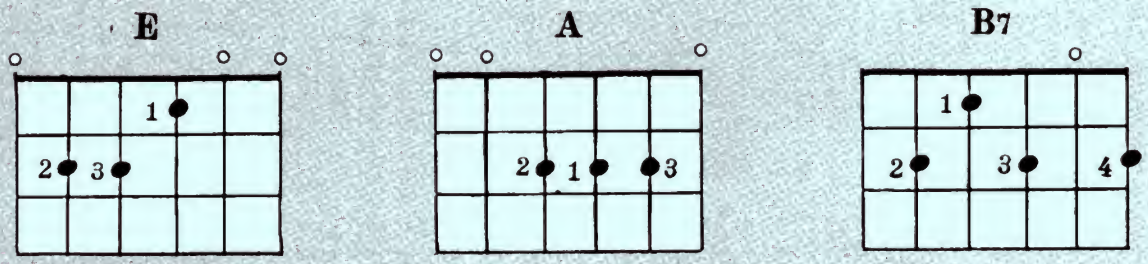
Triplet Etude in E Major

MEL BAY

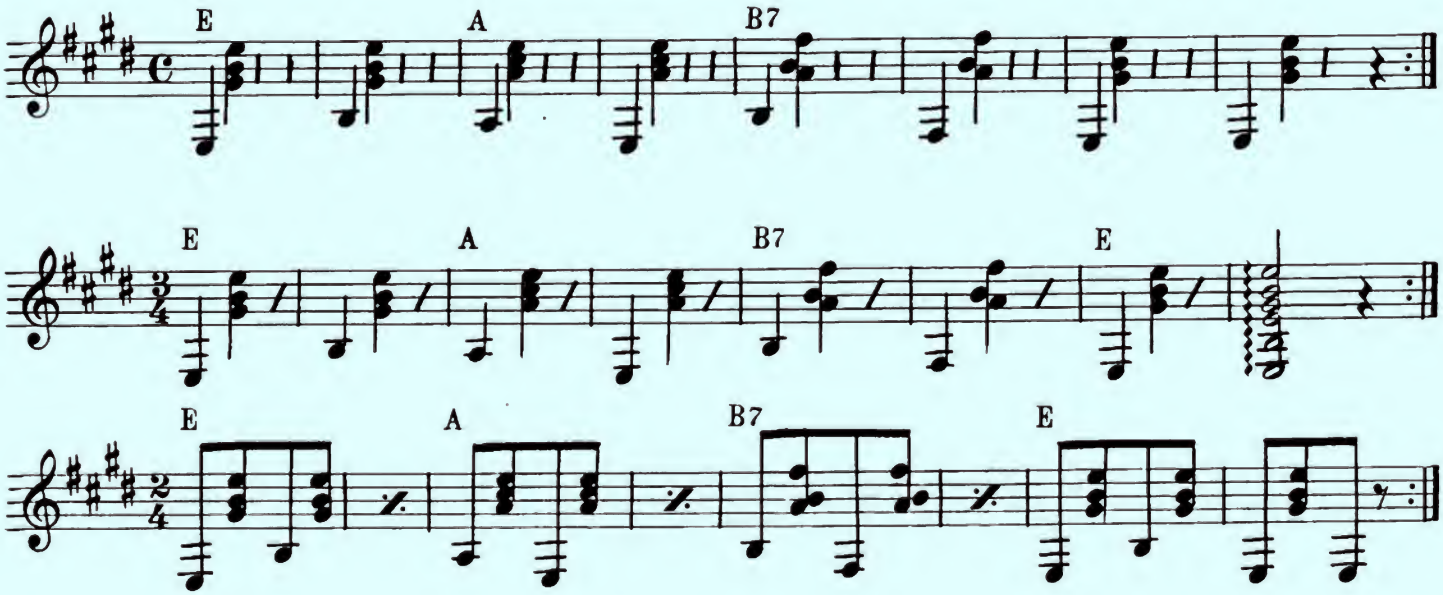


THE CHORDS IN THE KEY OF E MAJOR

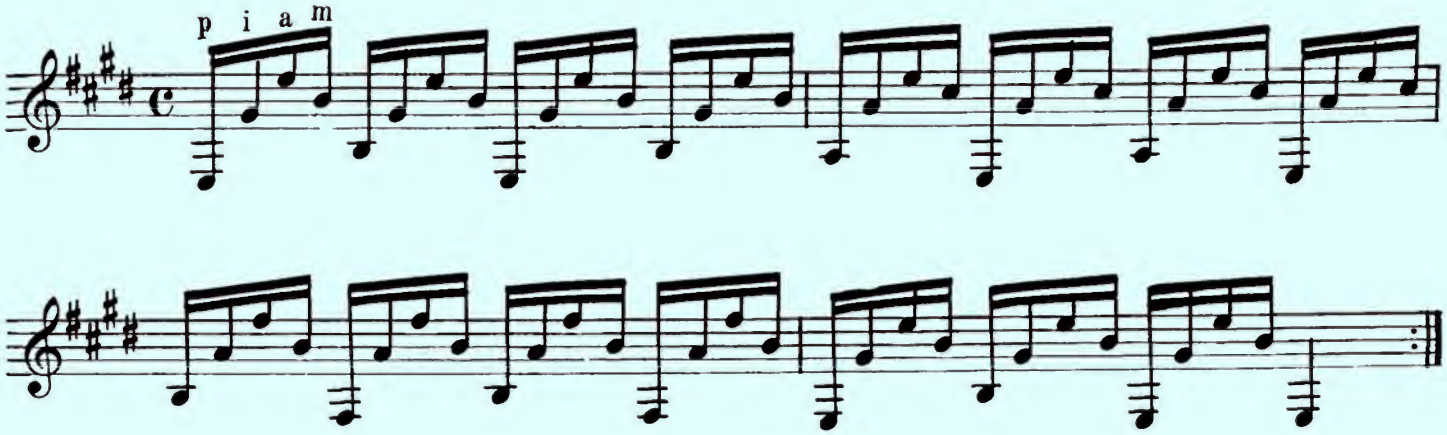
THE CHORDS IN THE KEY OF E MAJOR ARE: E, A AND B7.



Accompaniment Styles

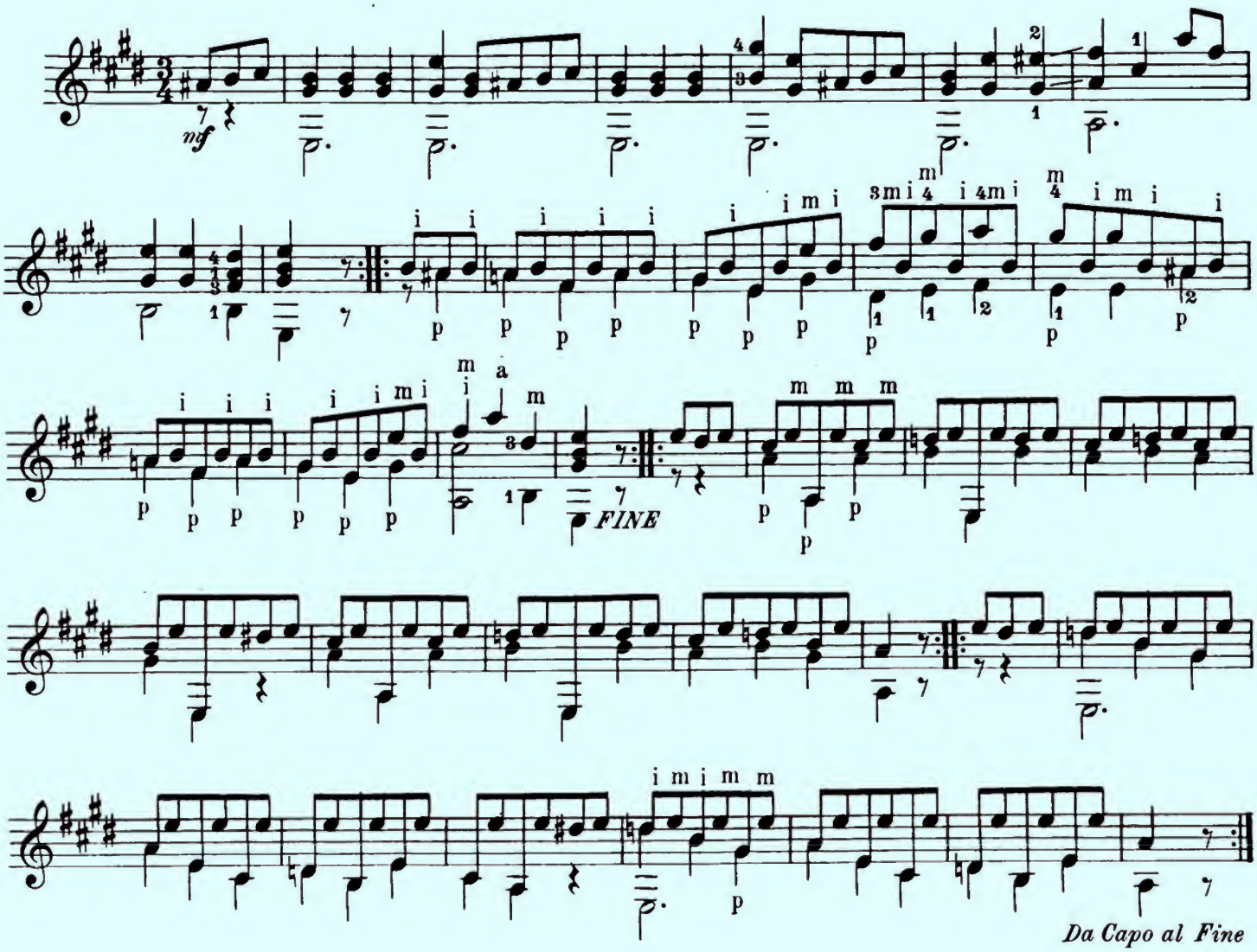


Prelude



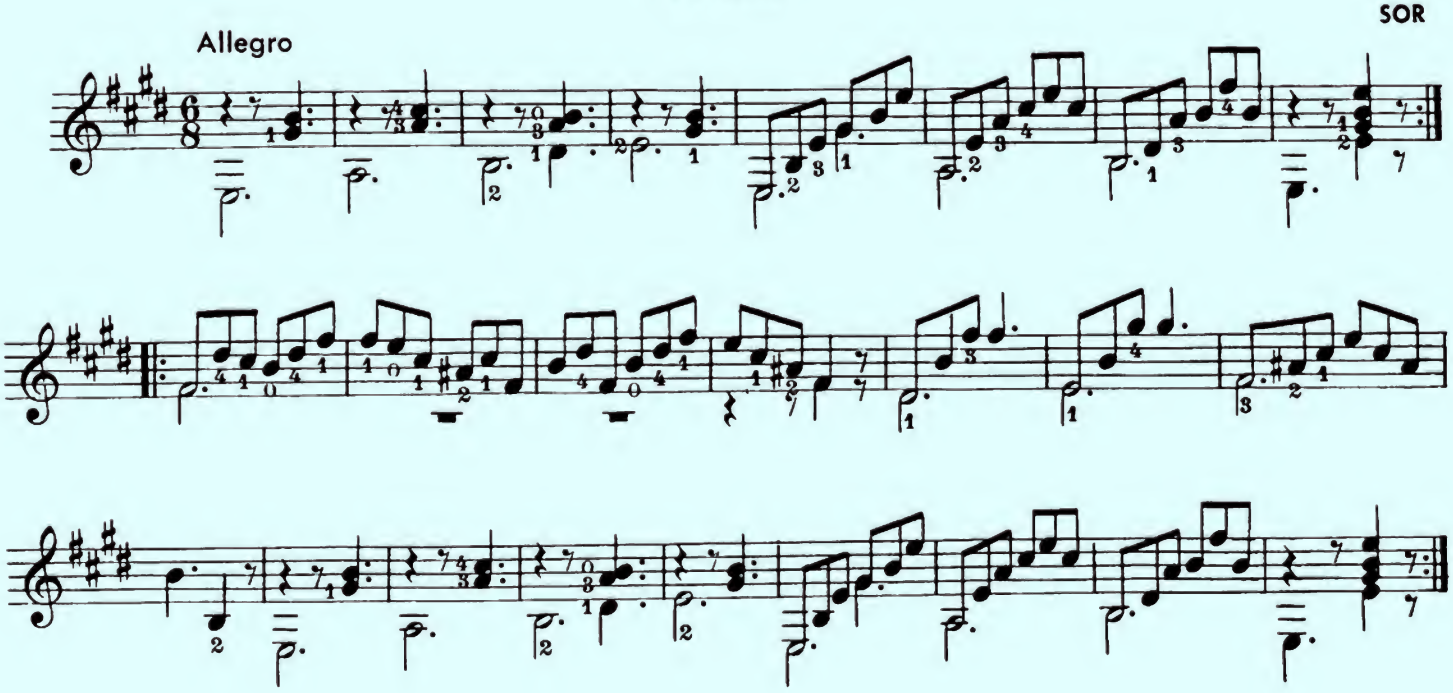
Waltz in E

CARULLI

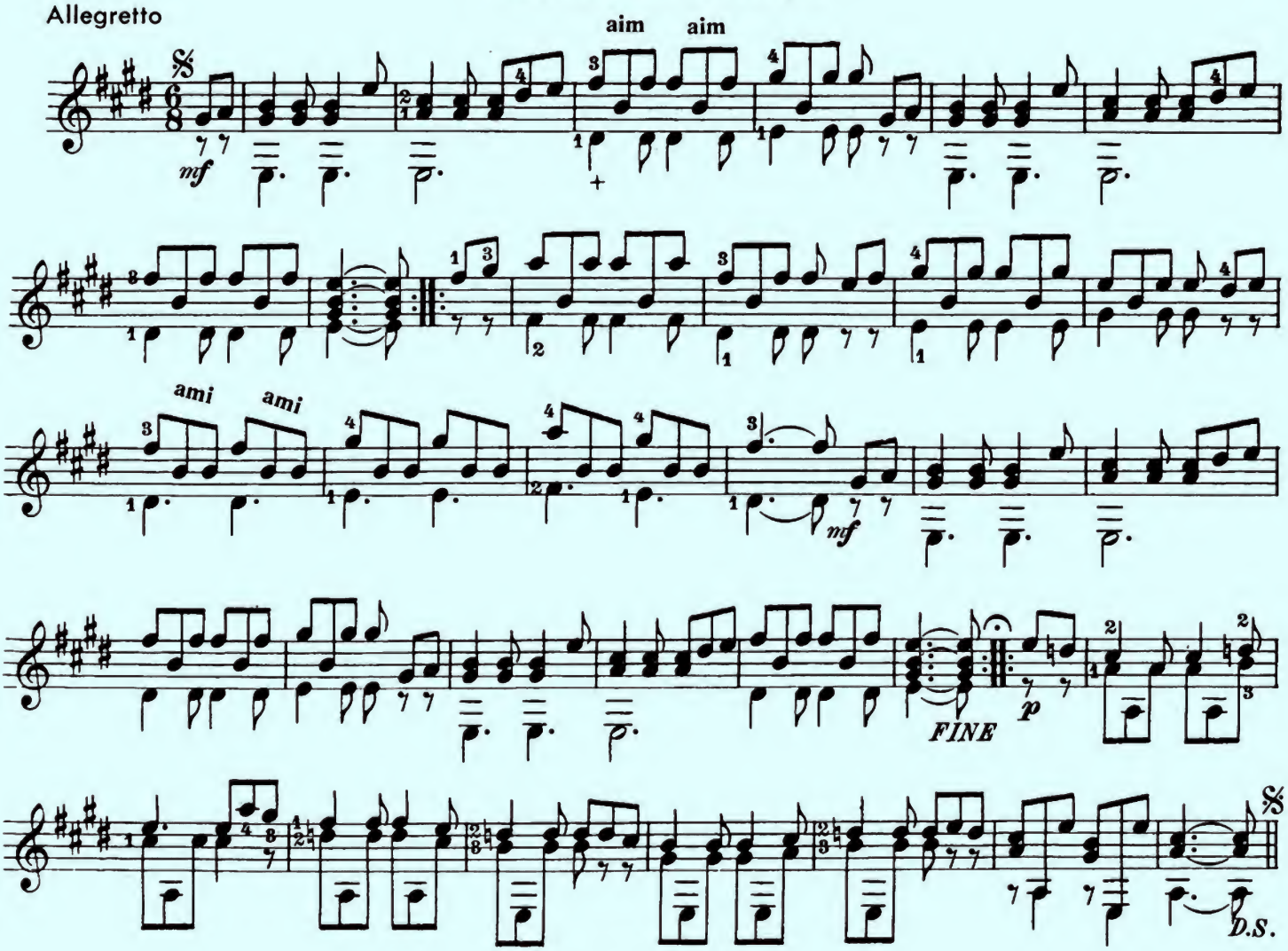


Frolic

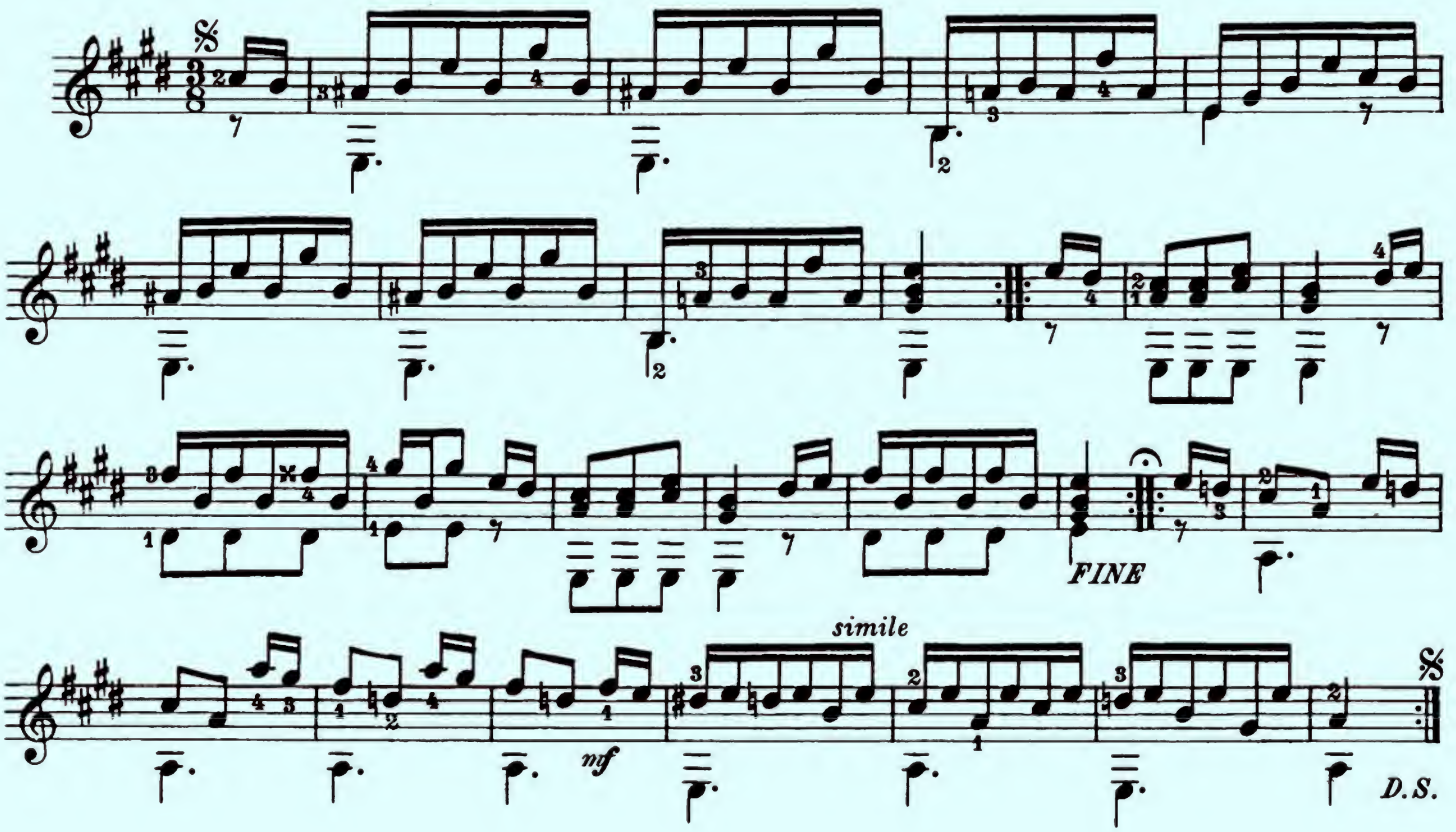
SOR



Rondo in E Major

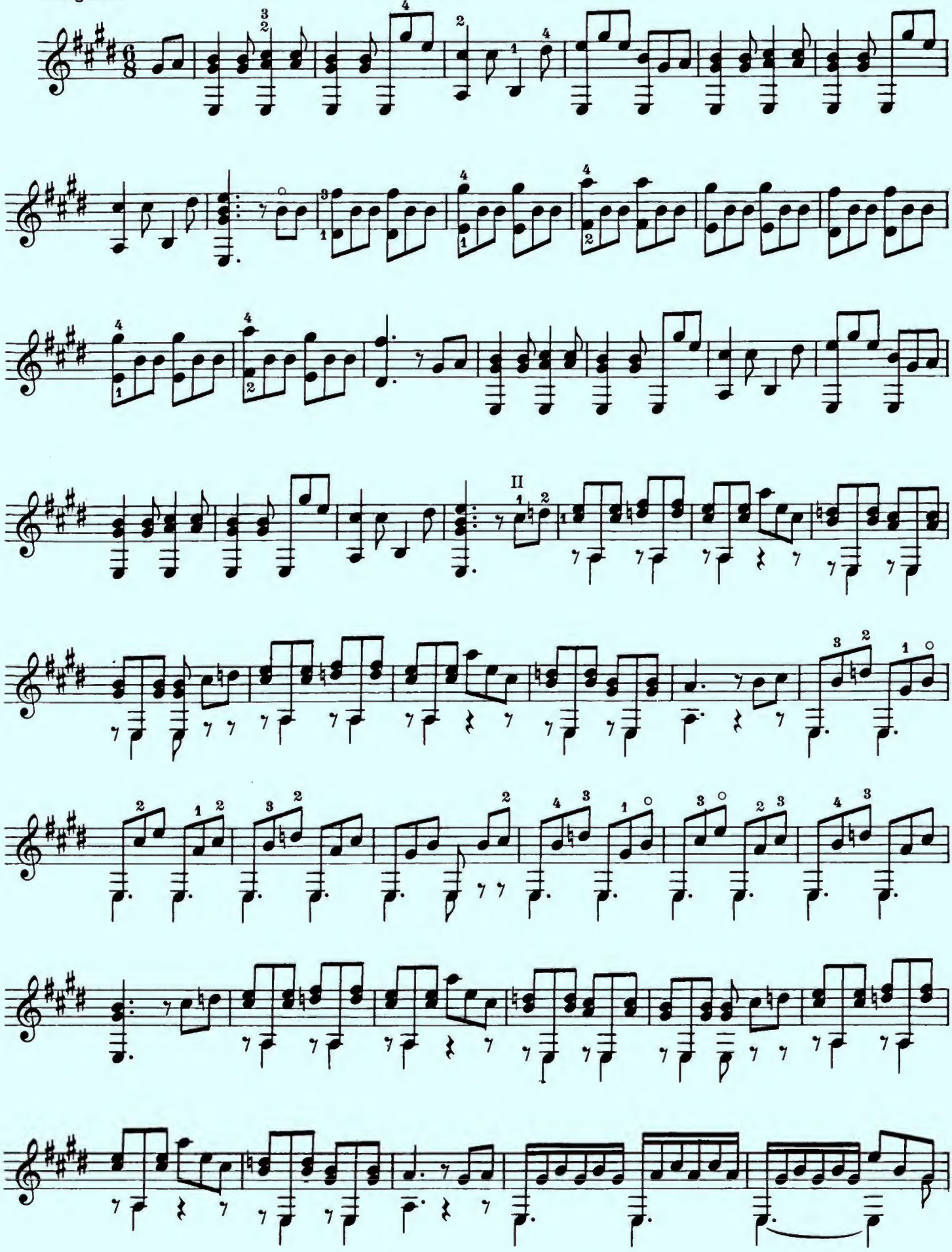


Spanish Waltz

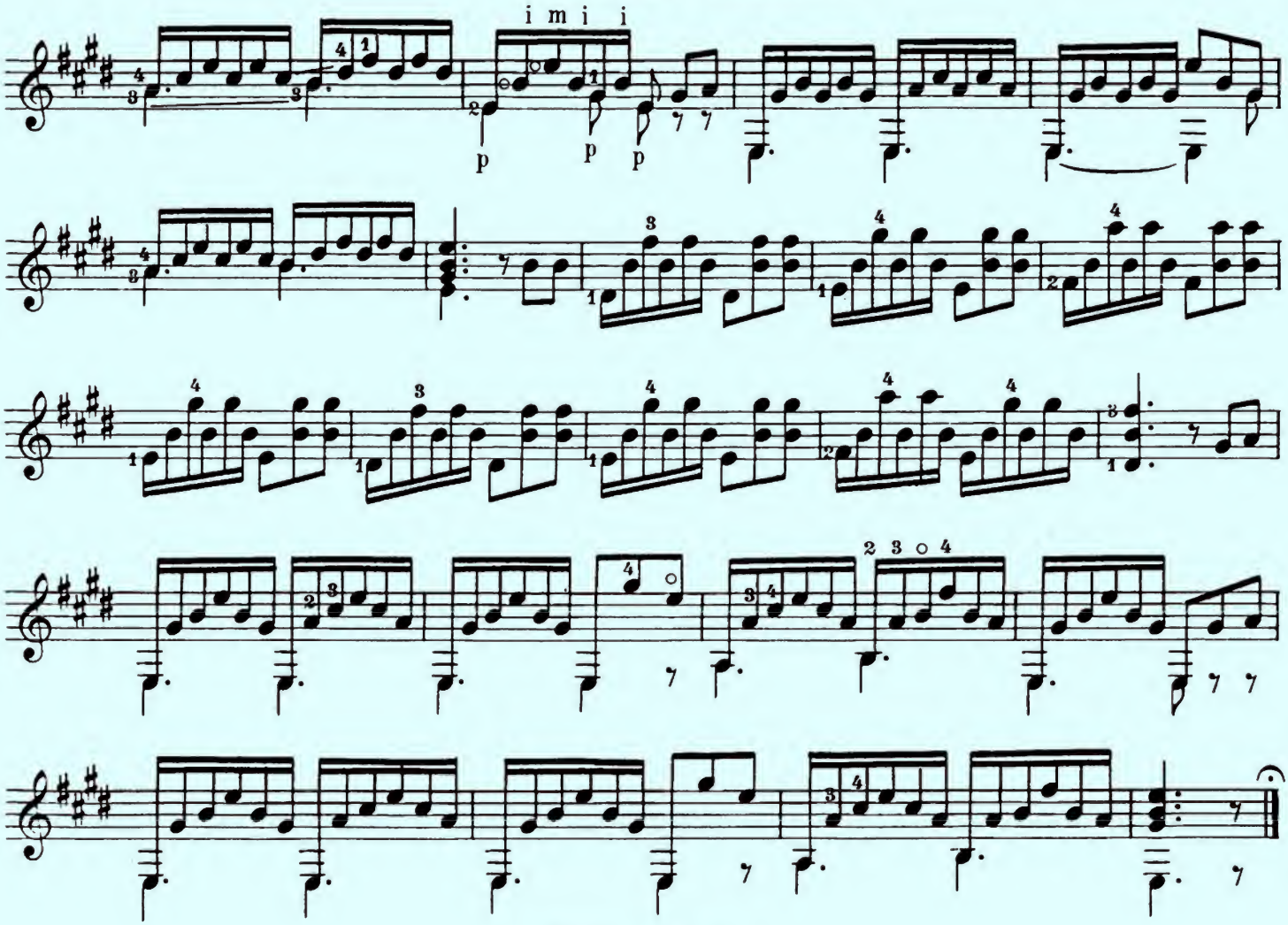


Soliloquy

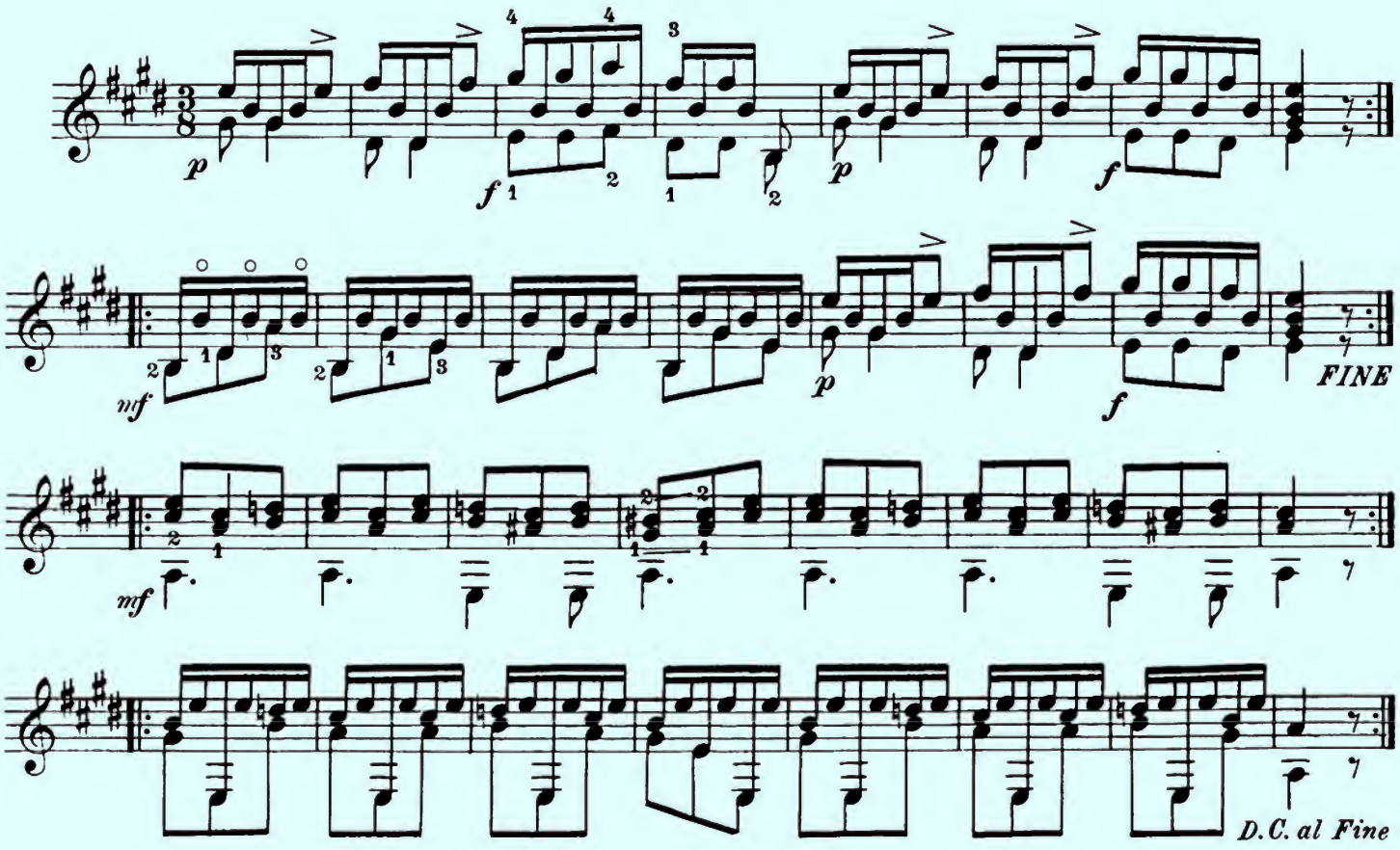
Allegretto



Soliloquy (Cont.)

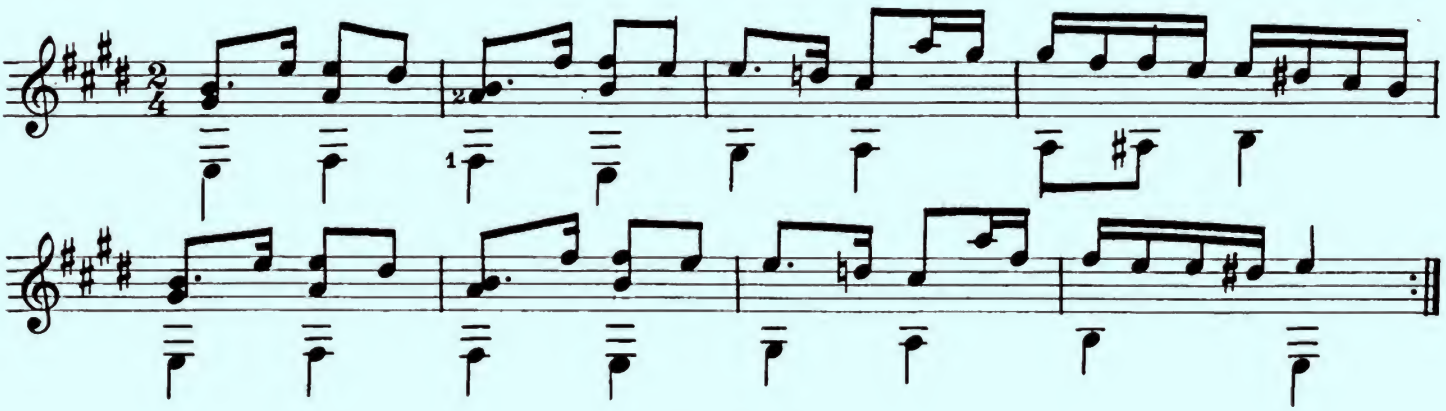


Step Lively

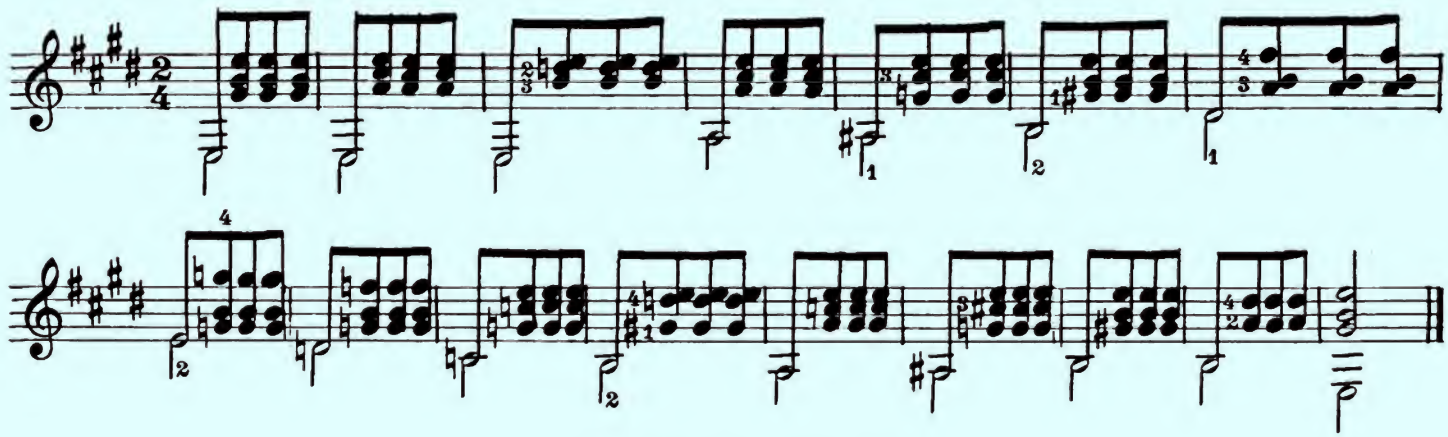


ANDANTE

MOZART



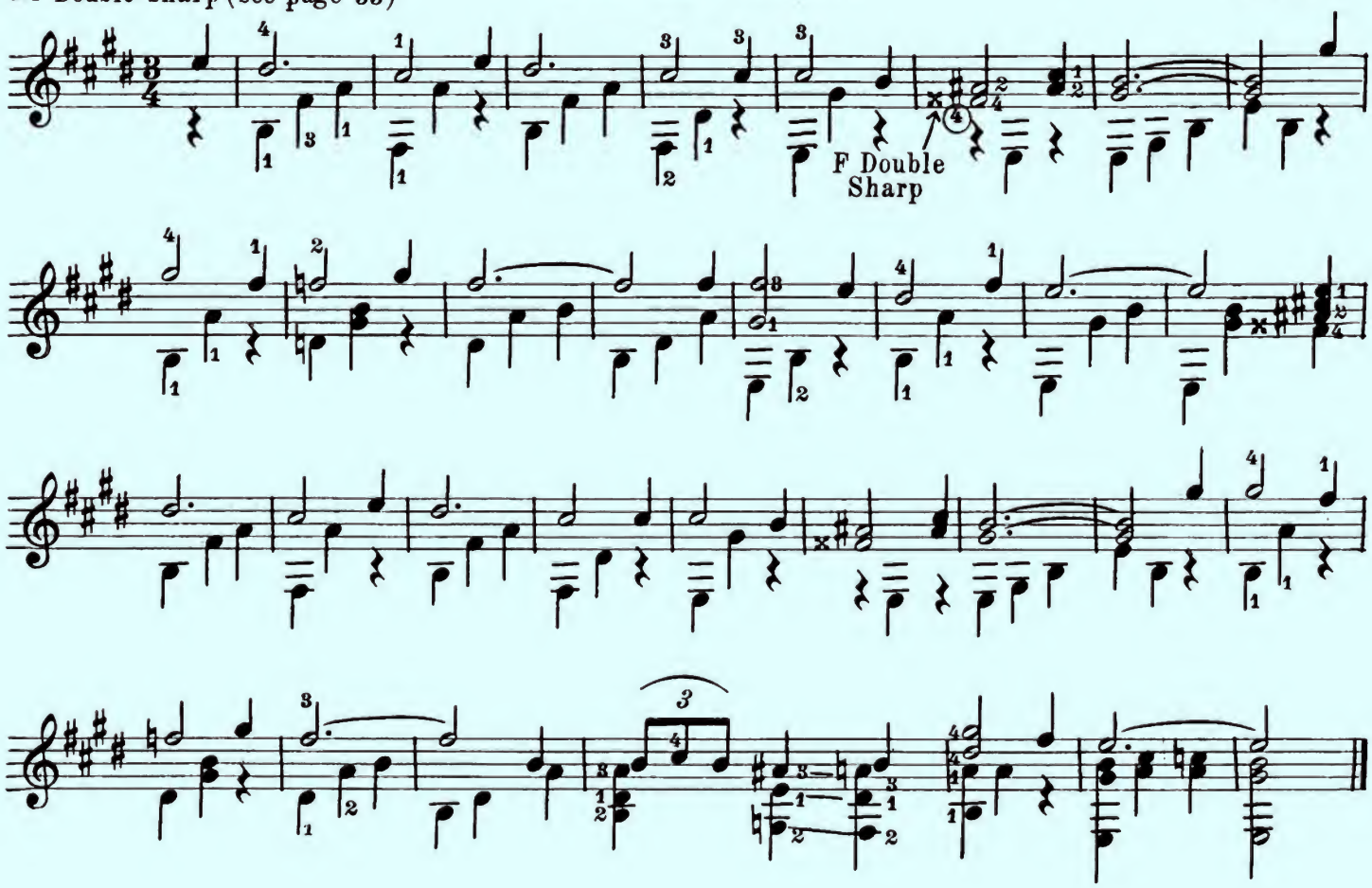
Prelude



Bohemian Waltz

MEL BAY

×= Double sharp (see page 33)



HARMONICS

Harmonics are produced by placing the finger of the left hand directly over certain frets pressing very lightly stopping the open string vibrations.

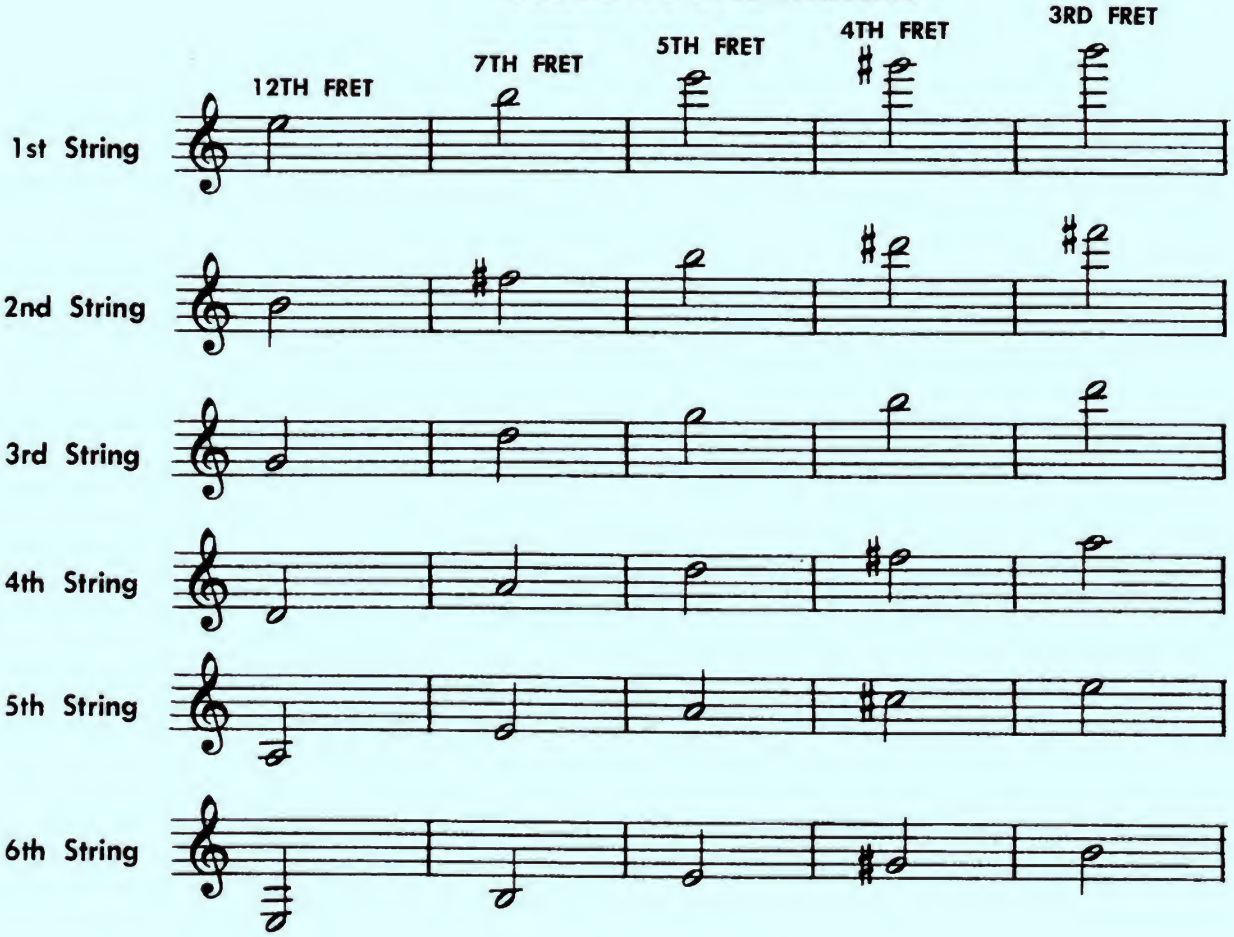
They are produced at the 12th, 7th, 4th and 3rd frets.

Barely touch the strings at any of the above frets quickly removing the finger as soon as the string has been struck. (Teacher should demonstrate)

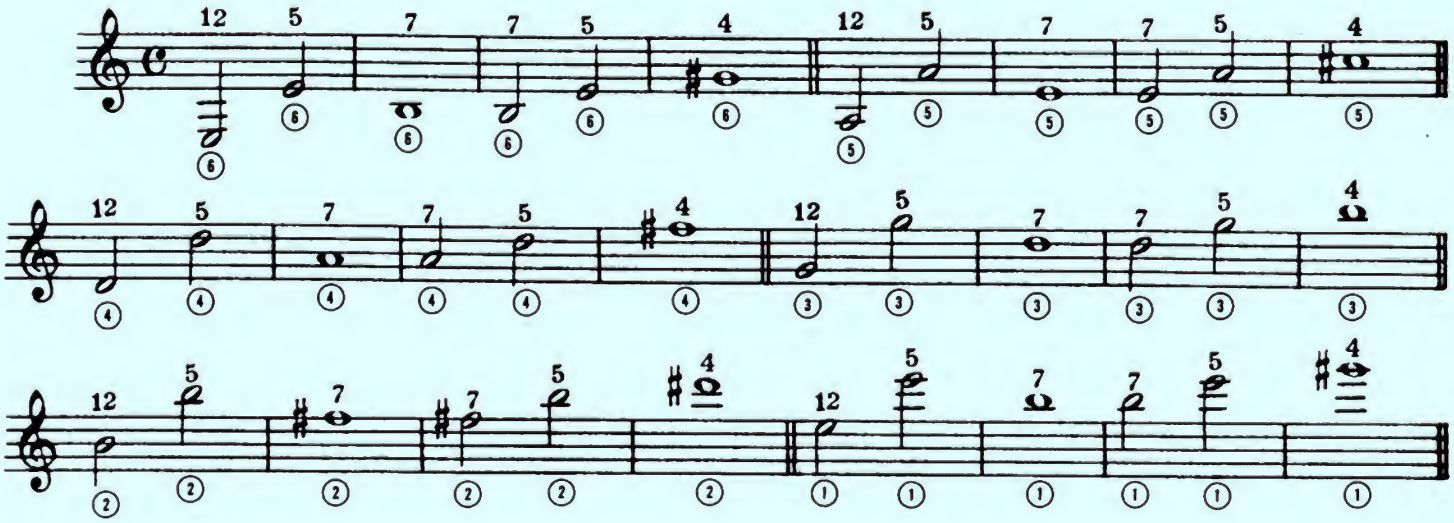
Harmonics will be designated by the abbreviations: Har. 12, Har. 7, Har. 5, and Har. 4 placed over or under the note to be treated in this manner.

Harmonics are written an octave lower than they sound.

Table of Harmonics



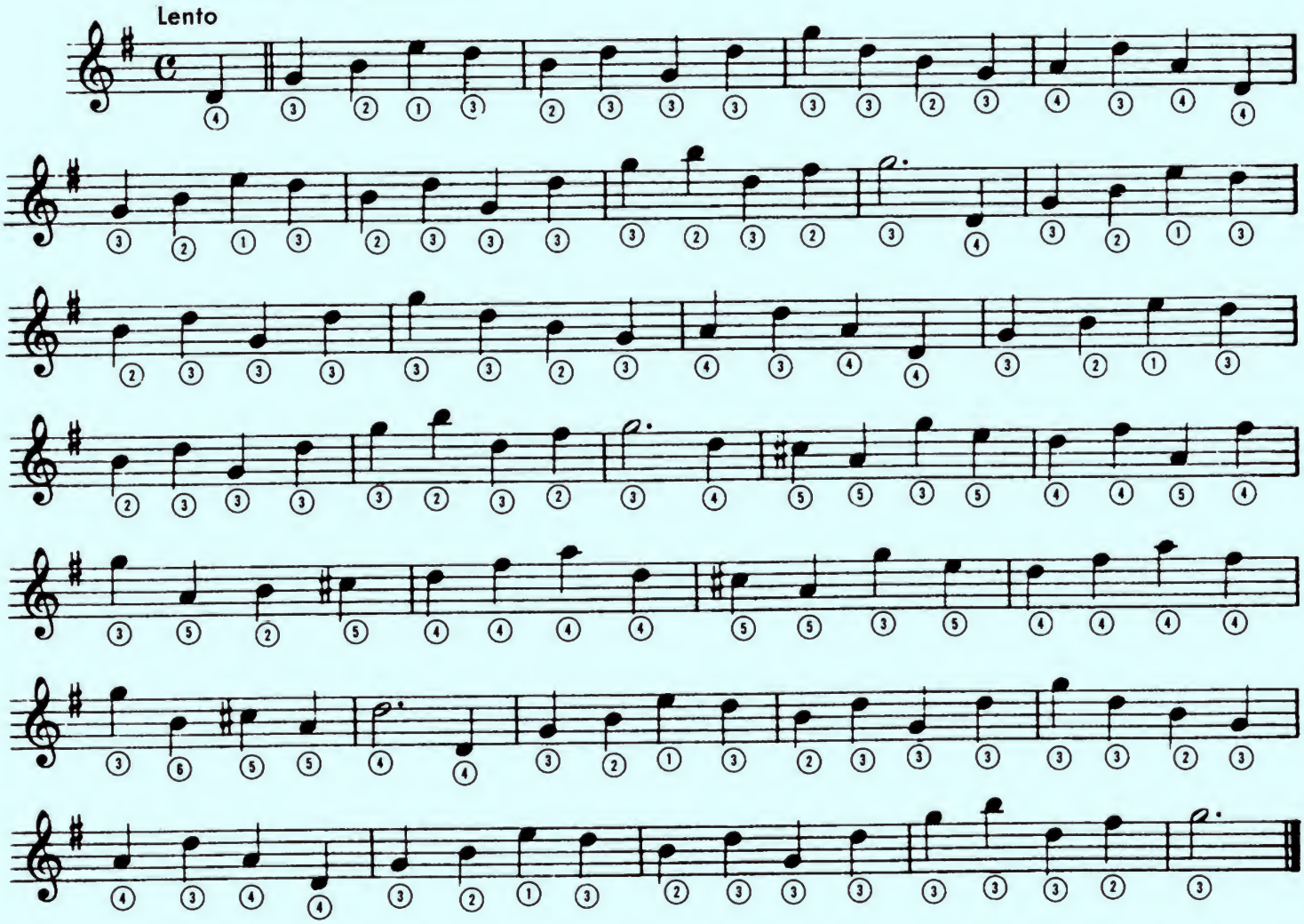
Exercise



Chime Bells

GUITAR SOLO
(All notes in Harmonics)

(A Study in Harmonics)

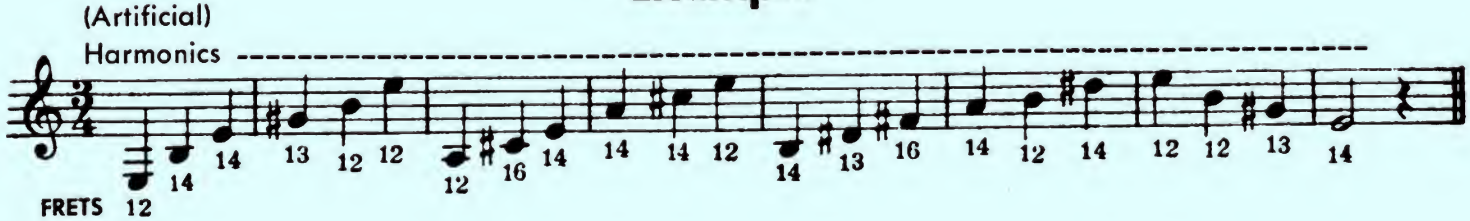


Artificial Harmonics

Artifical Harmonics will enable the guitarist to play all notes on the guitar harmonically. They are performed in the following manner.

1. Place the finger of the left hand on the note desired.
2. Place the index finger of the right hand lightly on the string of desired note 12 FRETS ABOVE NOTE TO BE PLAYED.
3. Pluck the string quickly with the Right Hand Thumb stopping the tone with the pointed index finger.

Example

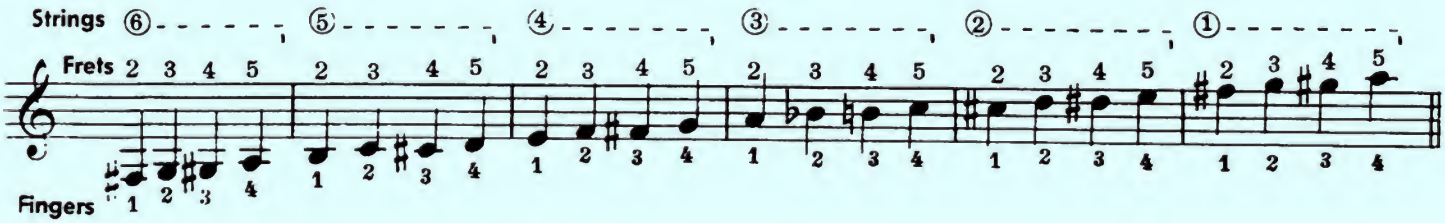


THE POSITIONS

The next goal of the student will be the complete mastery of all positions.
The material contained in this book will help the student attain that goal.
Our first chapter deals with the SECOND POSITION.
The SECOND POSITION extends from the second to the fifth frets.
In the SECOND POSITION:

The first finger will cover the second fret.
The second finger will cover the third fret.
The third finger will cover the fourth fret.
The fourth finger will cover the fifth fret.

Notes in the Second Position

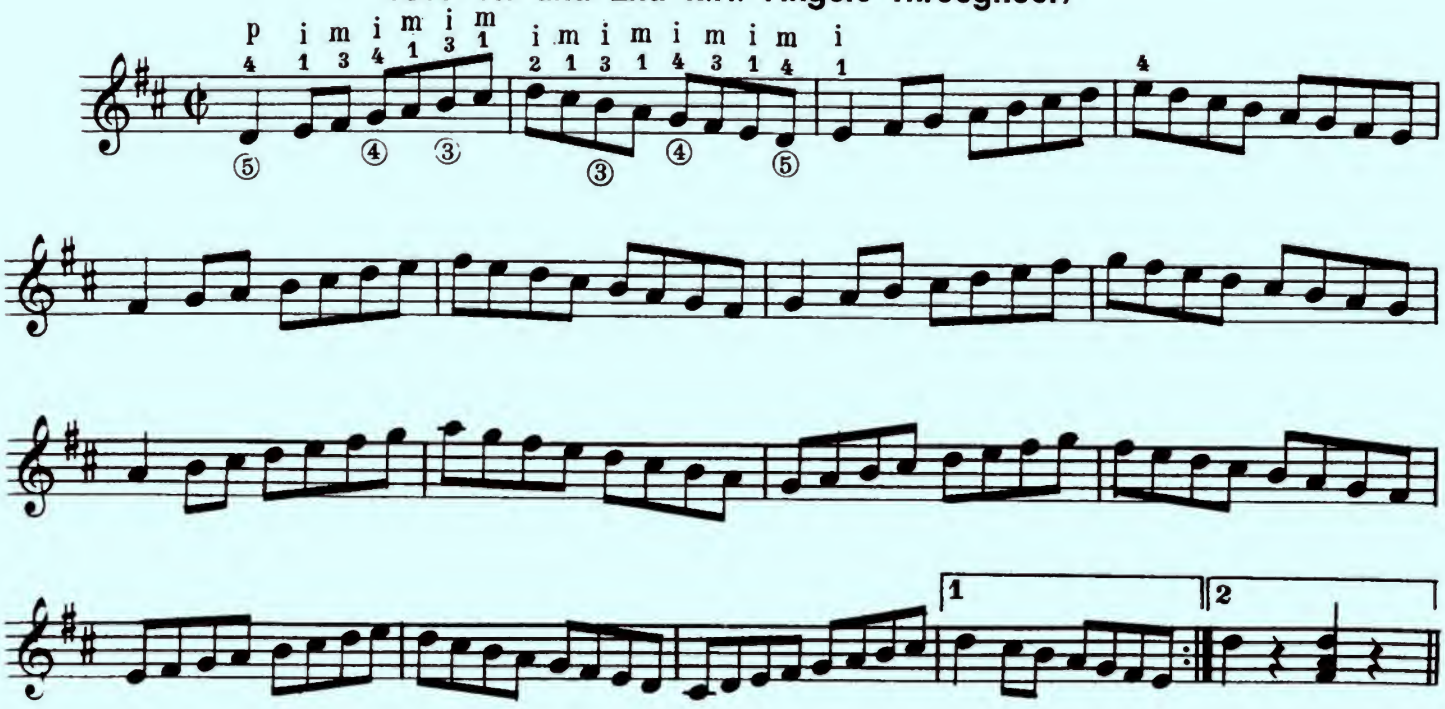


The major keys played in the Second position are G, D, and A.

There will be **no open strings.**

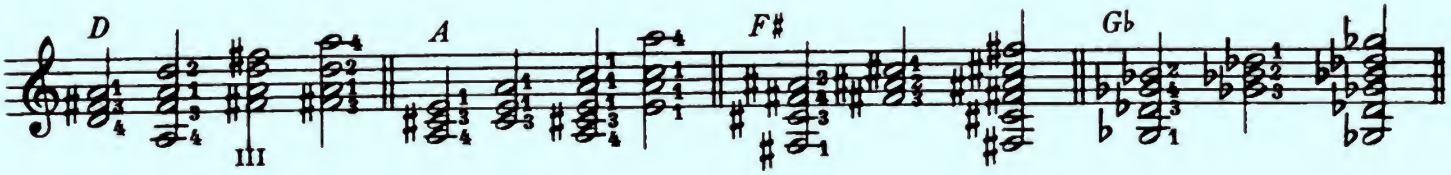
Second Position Etude Number One (Key of D)

(Use 1st and 2nd R.H. Fingers Throughout)

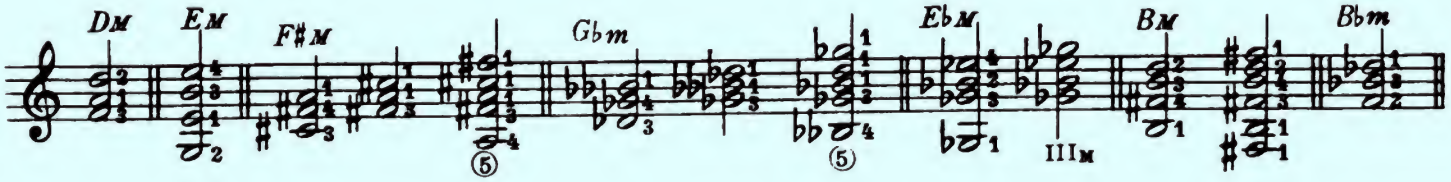


Repeat the above employing the 2nd and 3rd R.H. Fingers.
(m) (a)

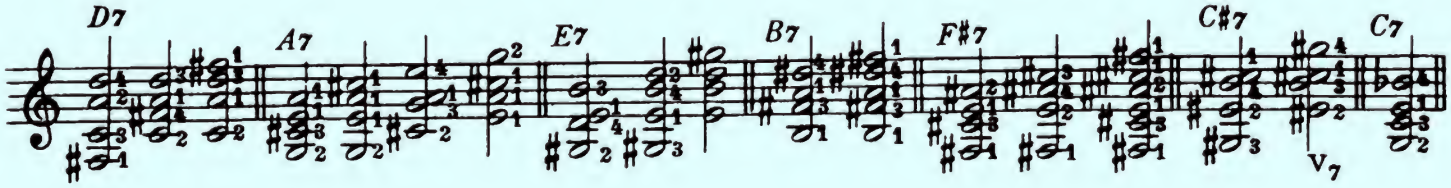
The Major Chords in the Second Position



The Minor Chords in the Second Position



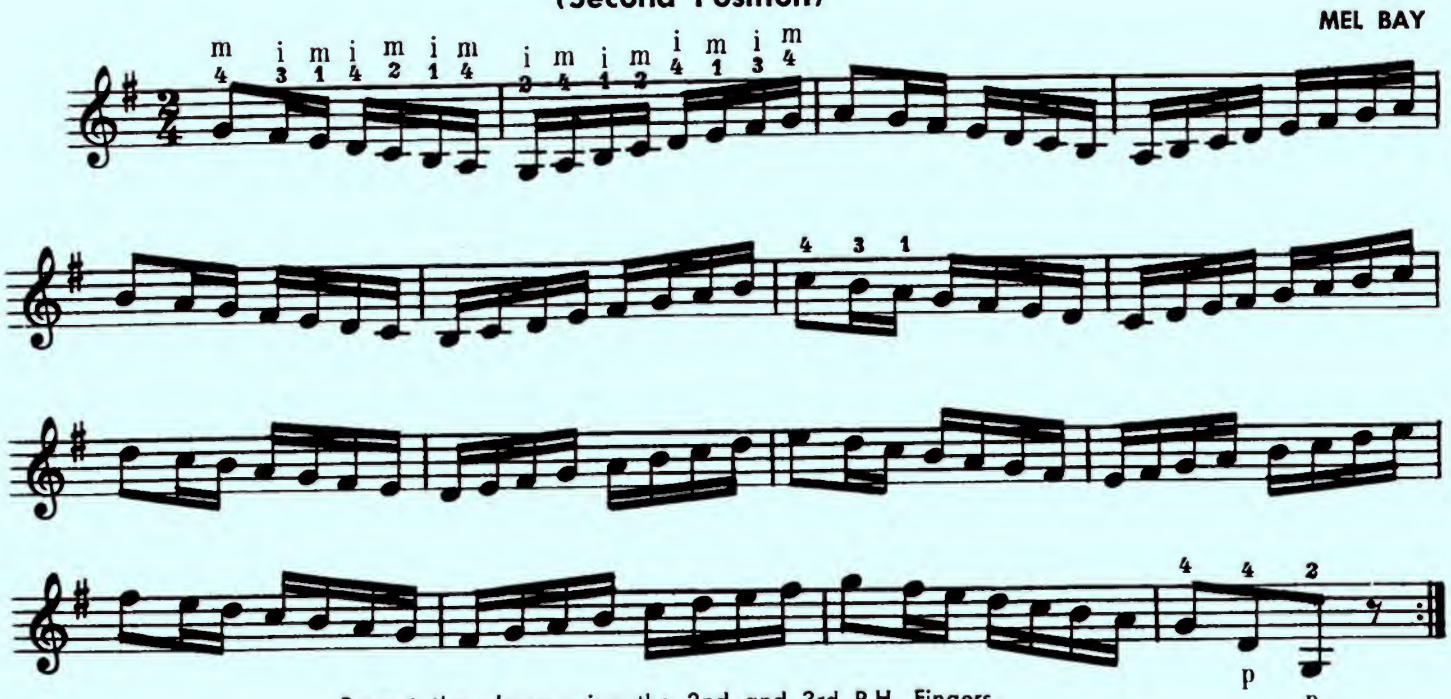
The Seventh Chords in the Second Position



Etude in the Key of G

(Second Position)

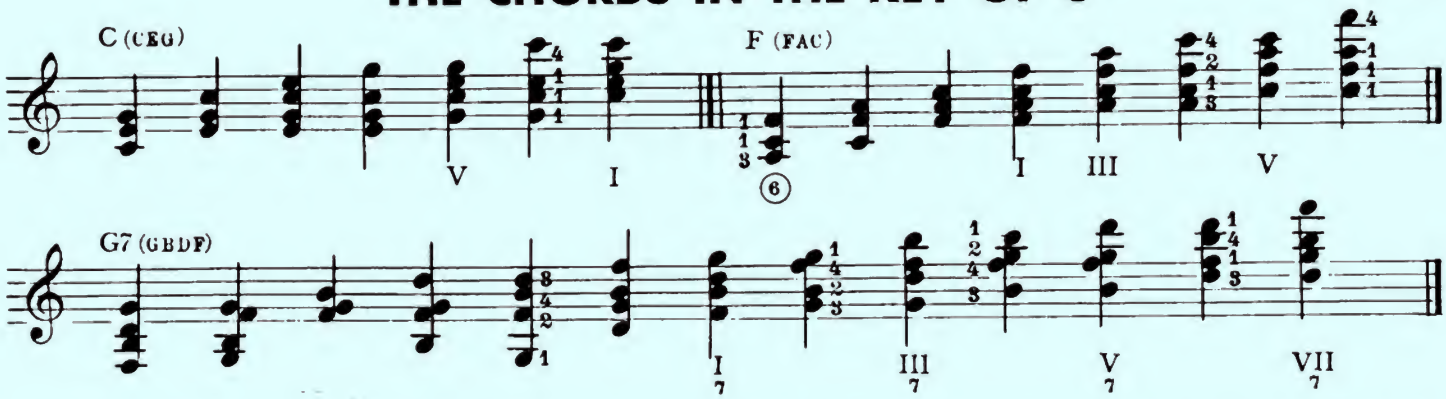
MEL BAY



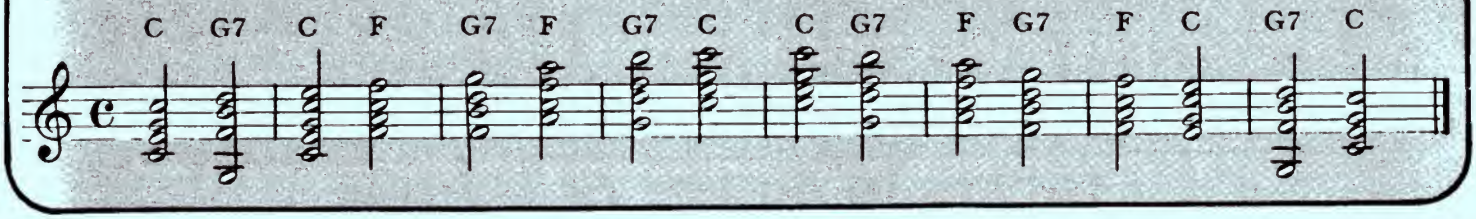
Repeat the above using the 2nd and 3rd R.H. Fingers.
(m) (a)

SEE THE MEL BAY DELUXE ALBUM OF CLASSIC GUITAR MUSIC

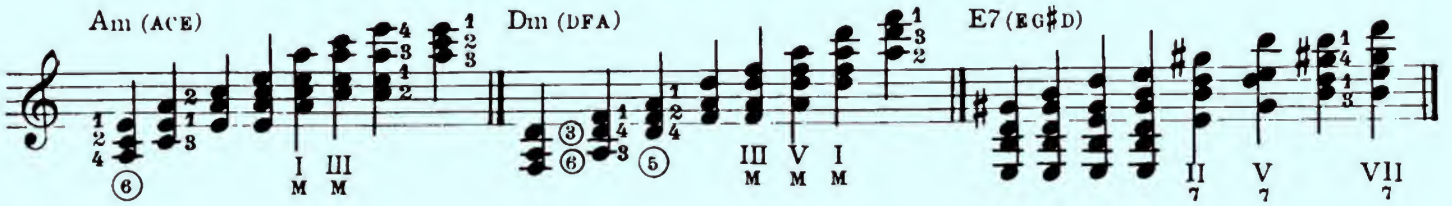
THE CHORDS IN THE KEY OF C



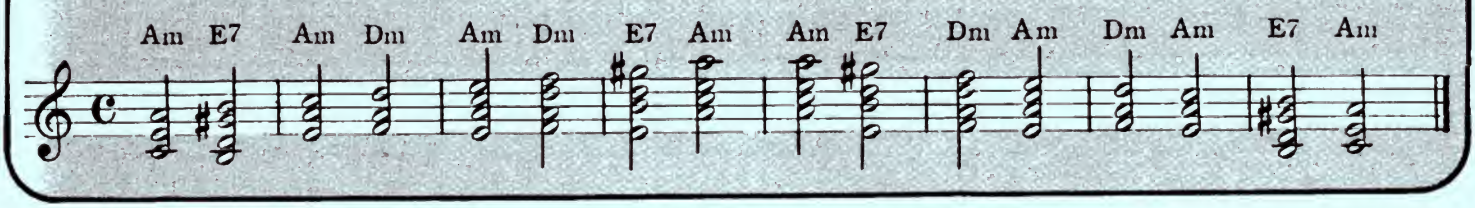
THE HARMONIZED SCALE



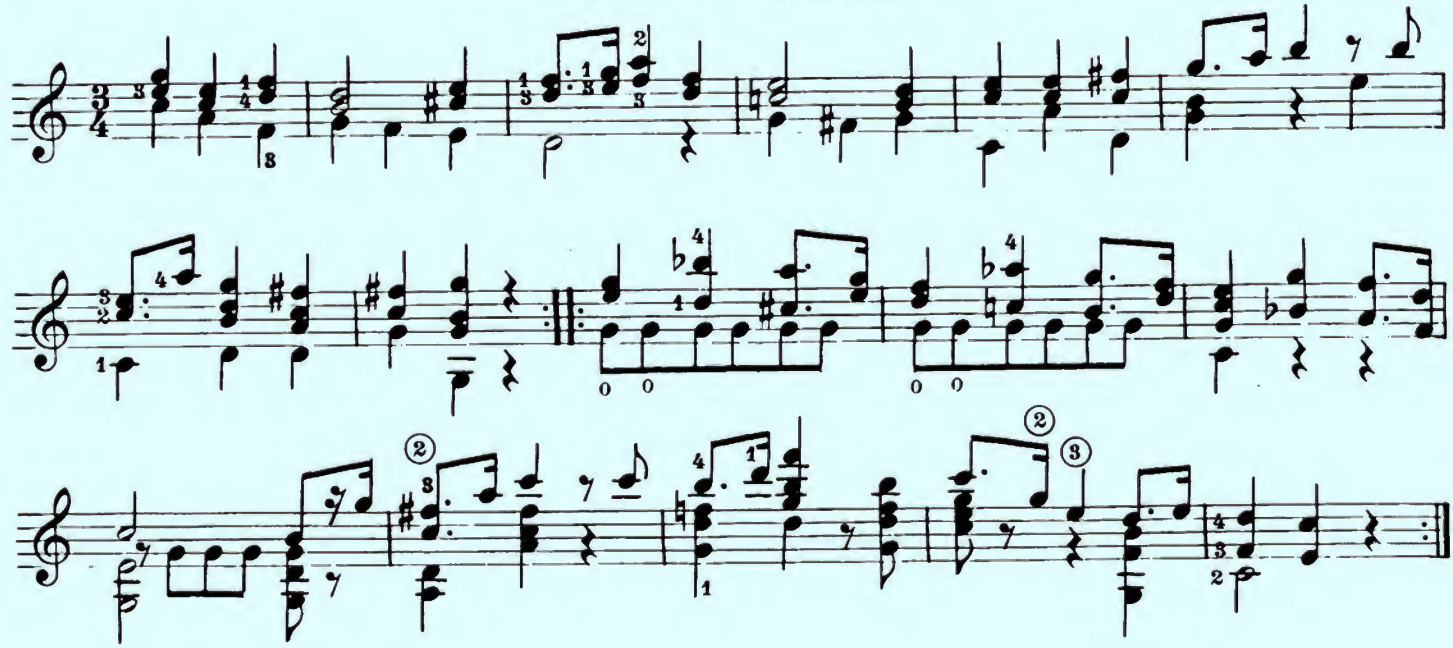
THE CHORDS IN THE KEY OF A MINOR



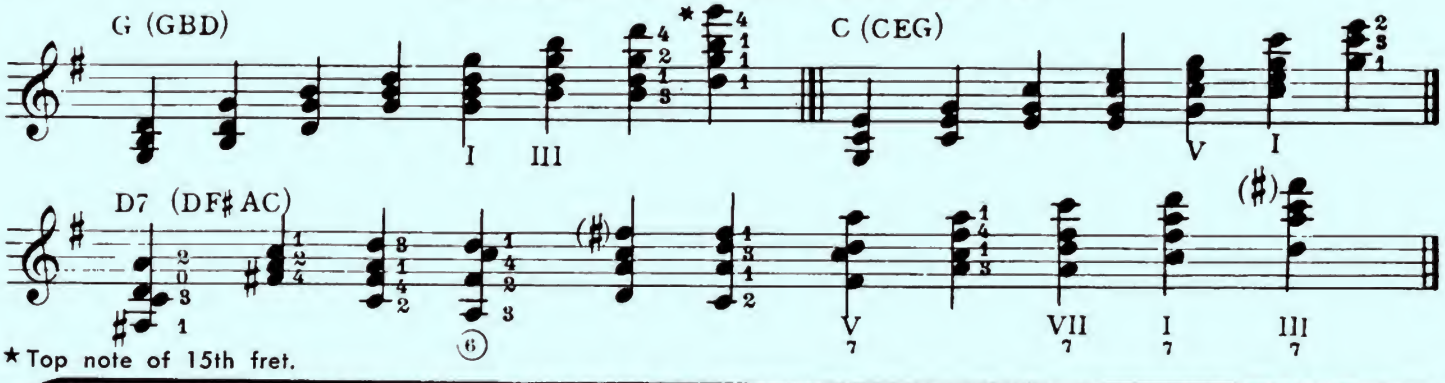
THE HARMONIZED SCALE



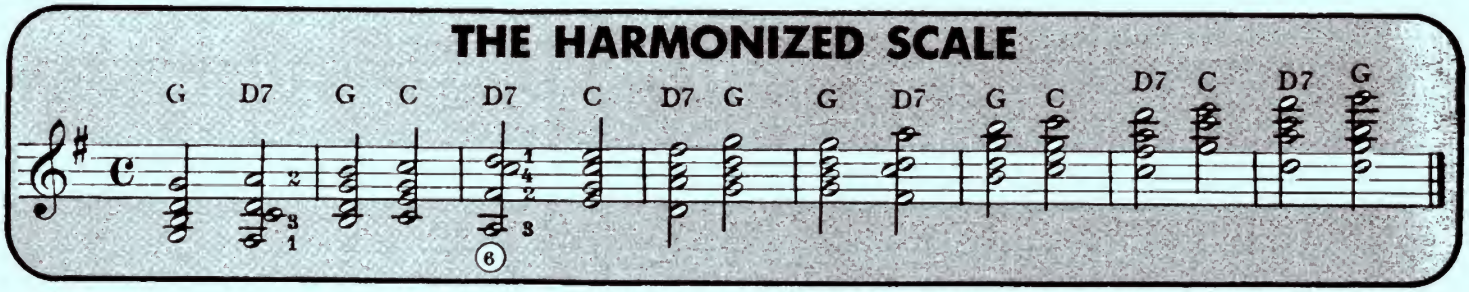
Sor's Waltz



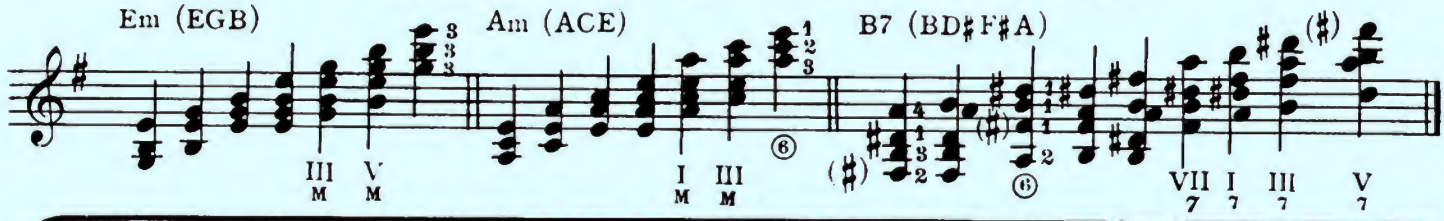
CHORDS IN THE KEY OF G



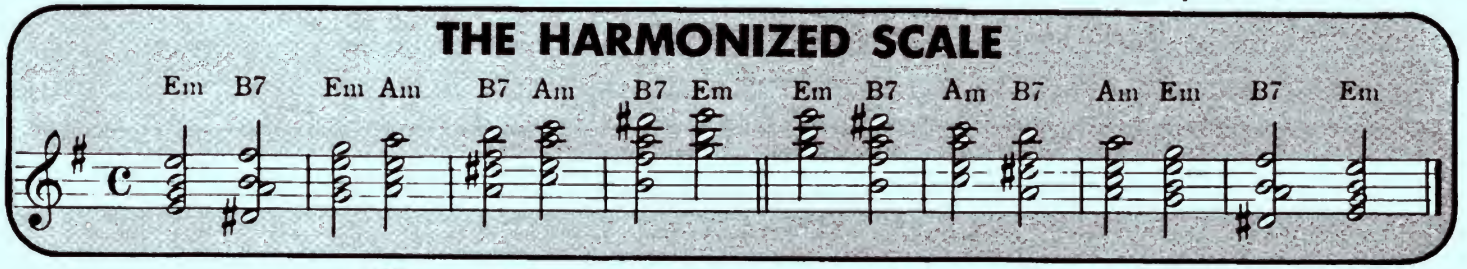
THE HARMONIZED SCALE



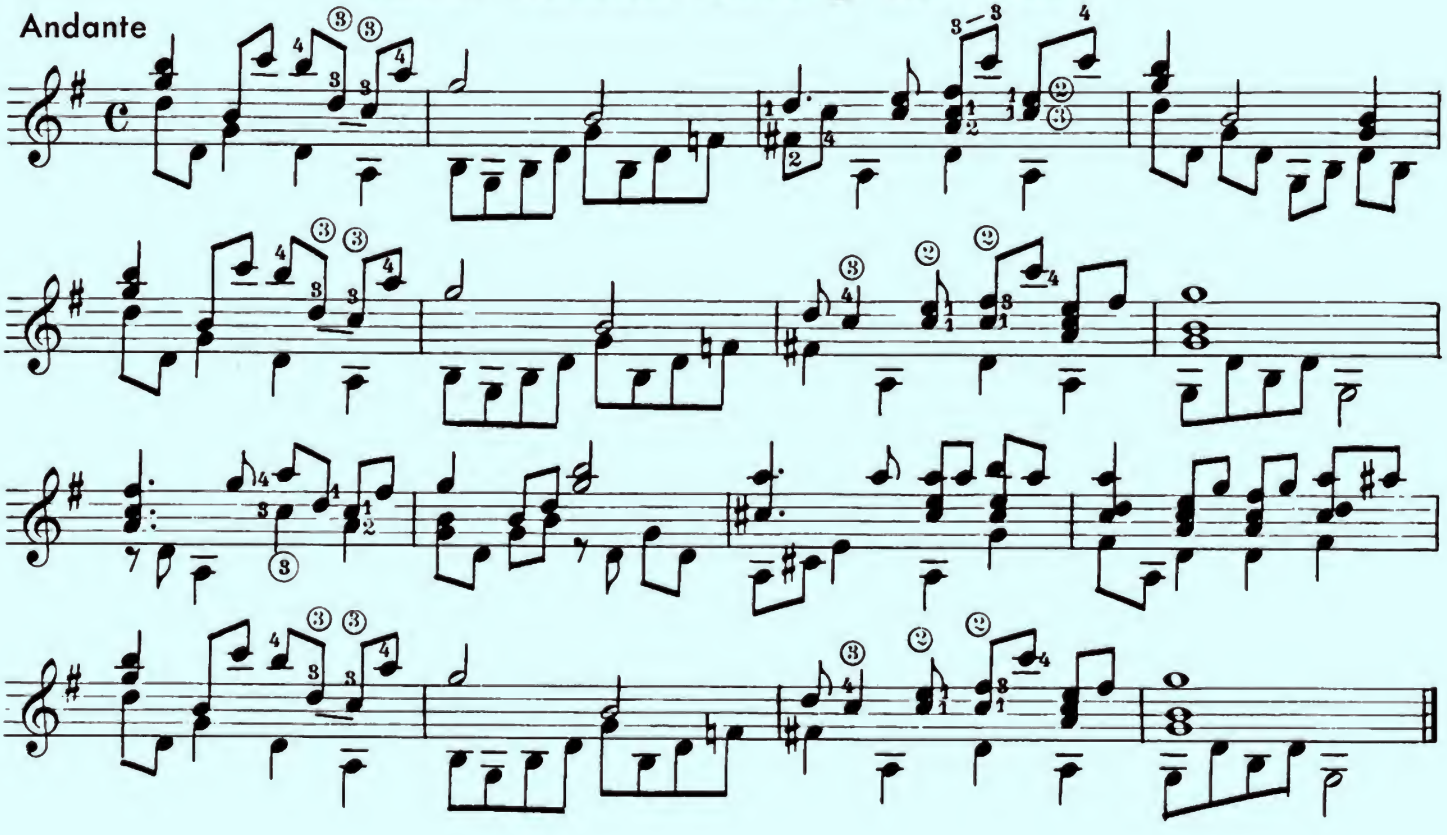
CHORDS IN THE KEY OF E MINOR



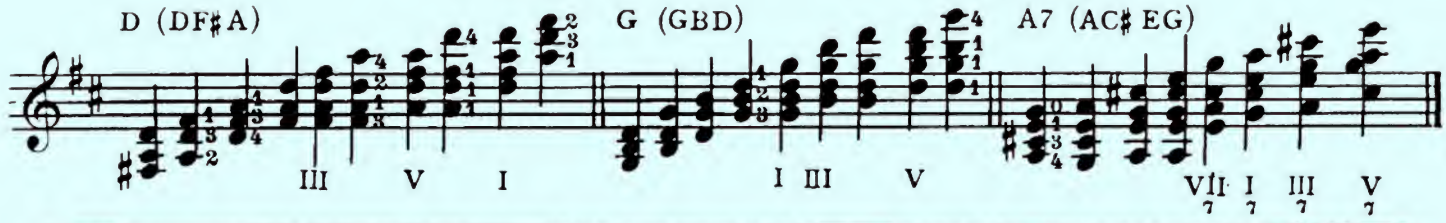
THE HARMONIZED SCALE



Silver Threads Among the Gold



THE CHORDS IN THE KEY OF D



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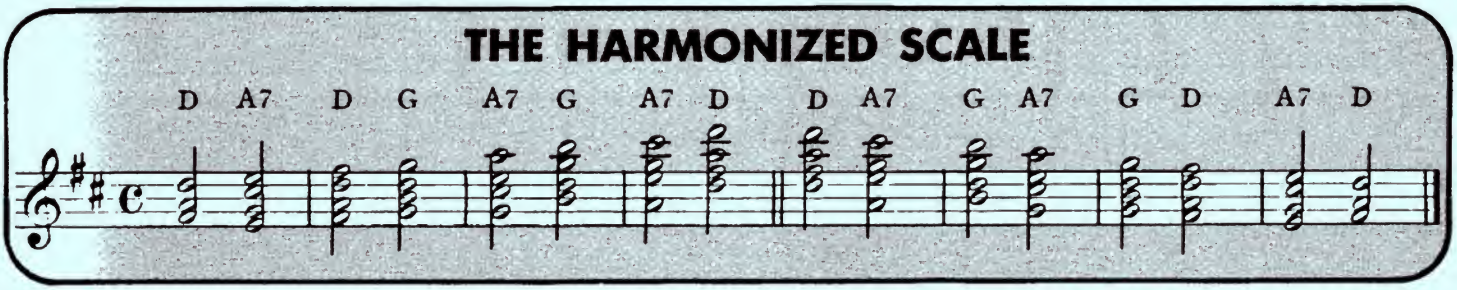
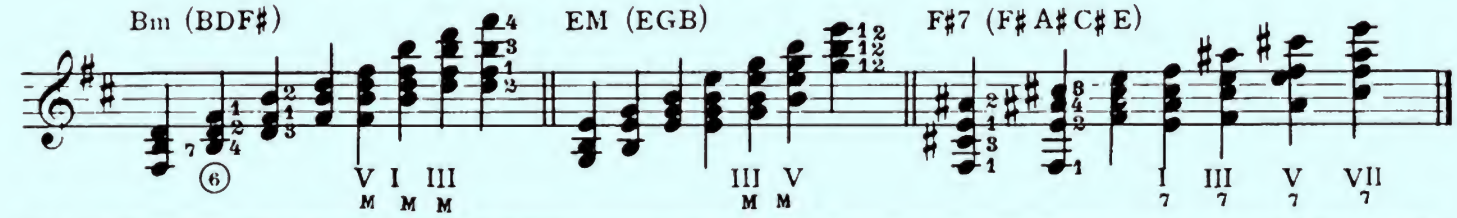


THE CHORDS IN THE KEY OF B MINOR



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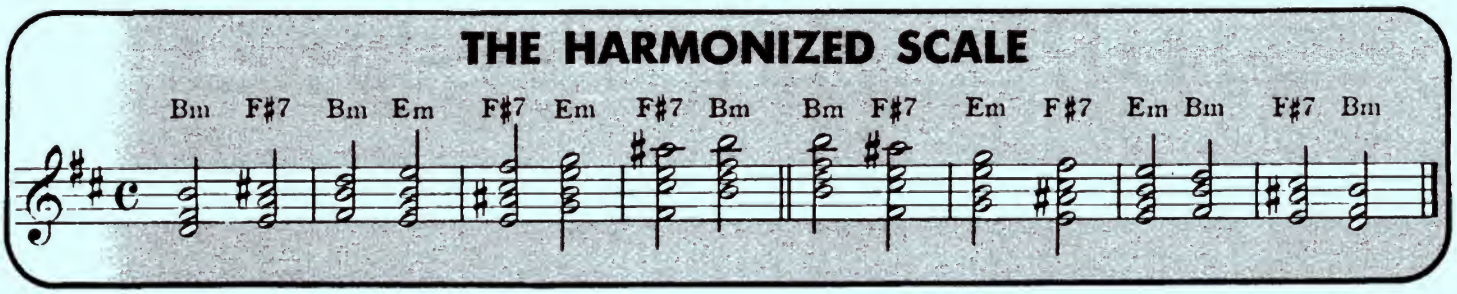
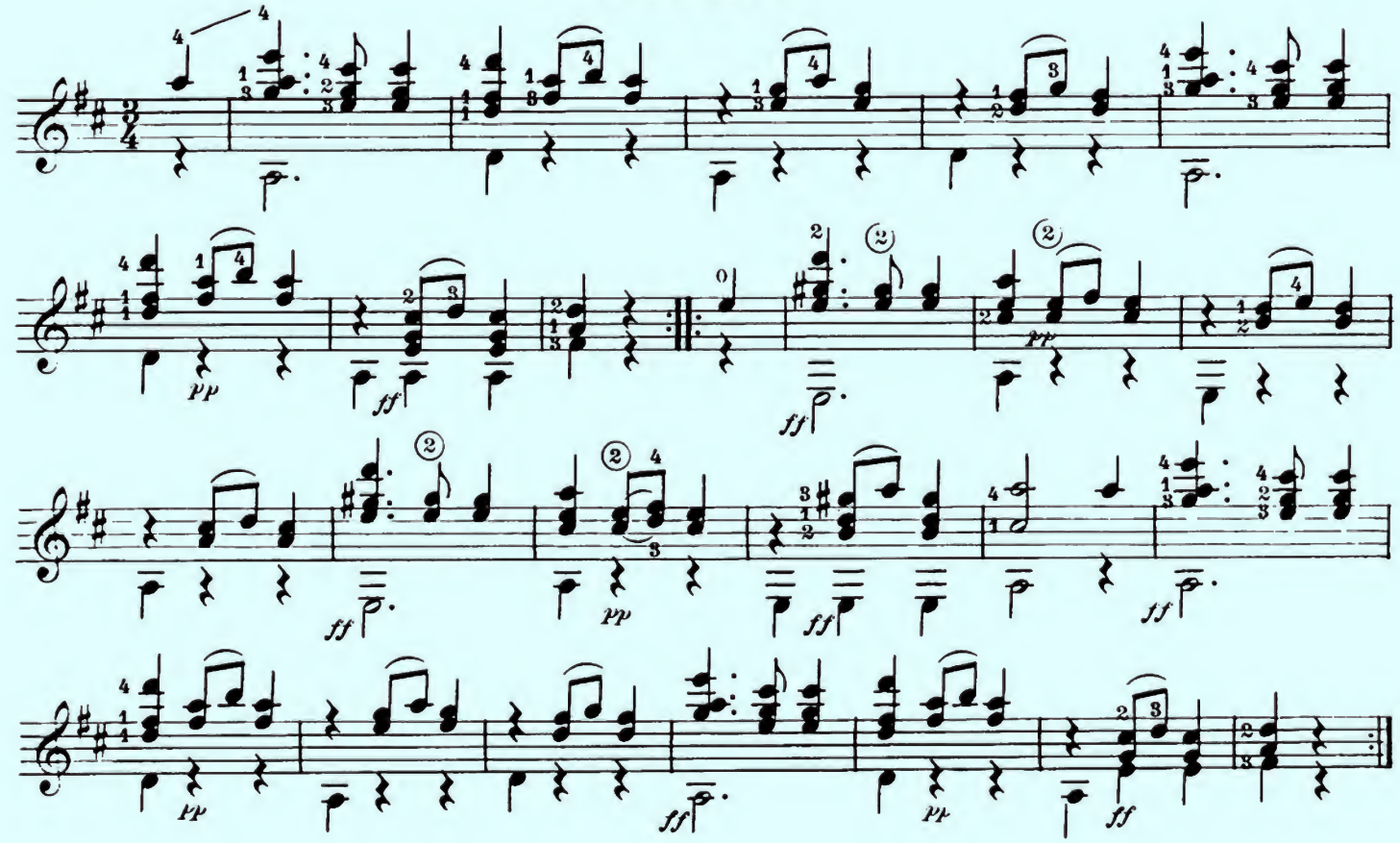
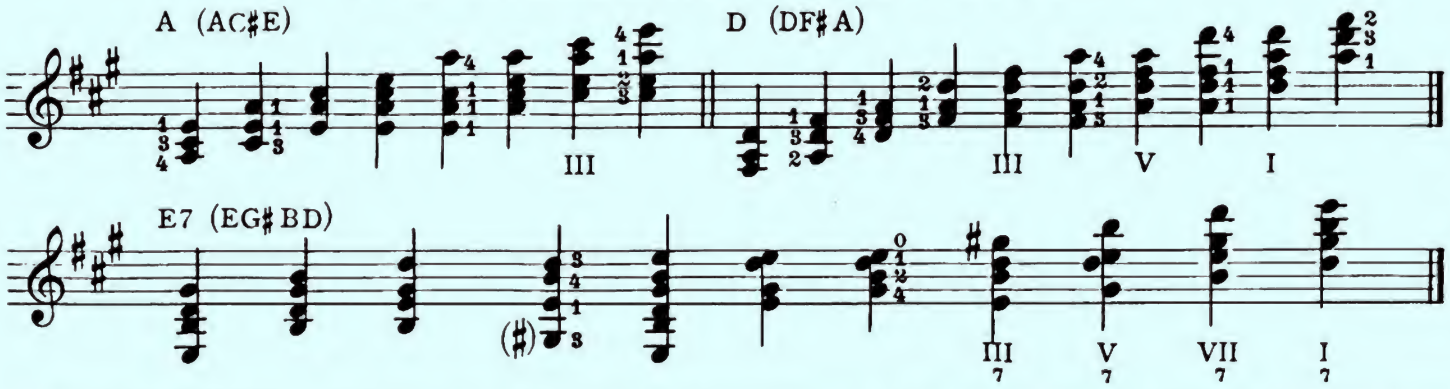


Rosario



THE CHORDS IN THE KEY OF A



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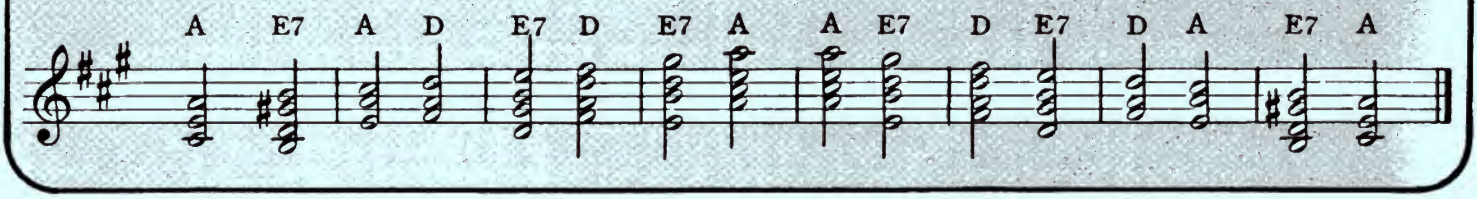
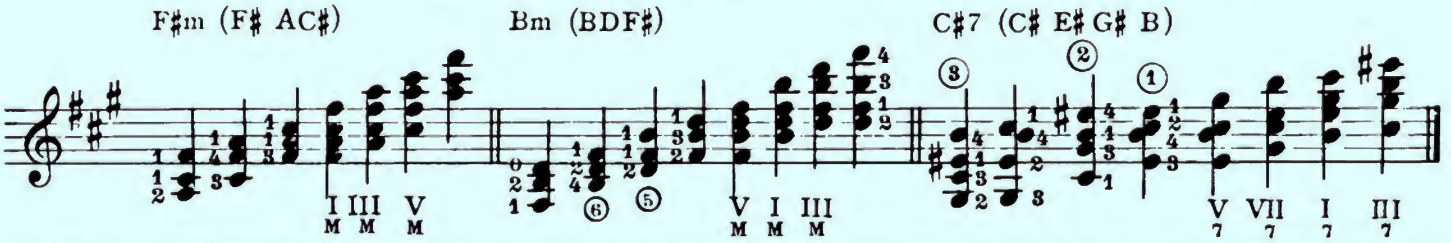
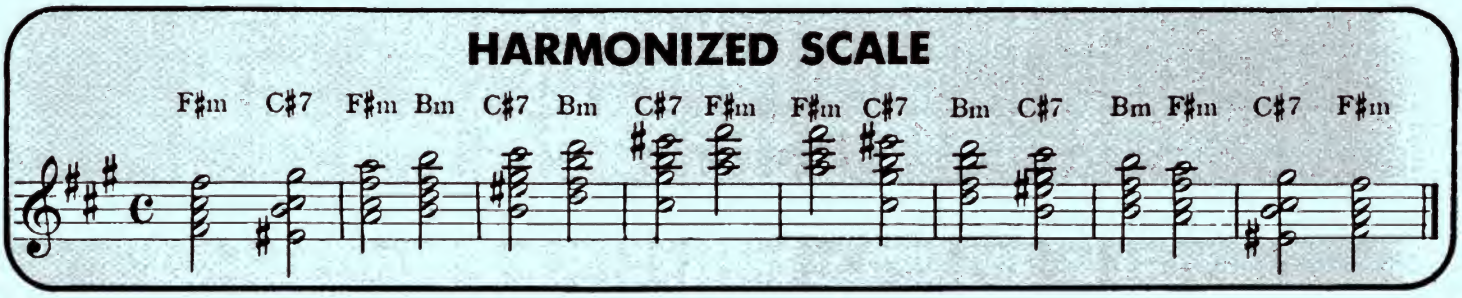


THE CHORDS IN THE KEY OF F-SHARP MINOR

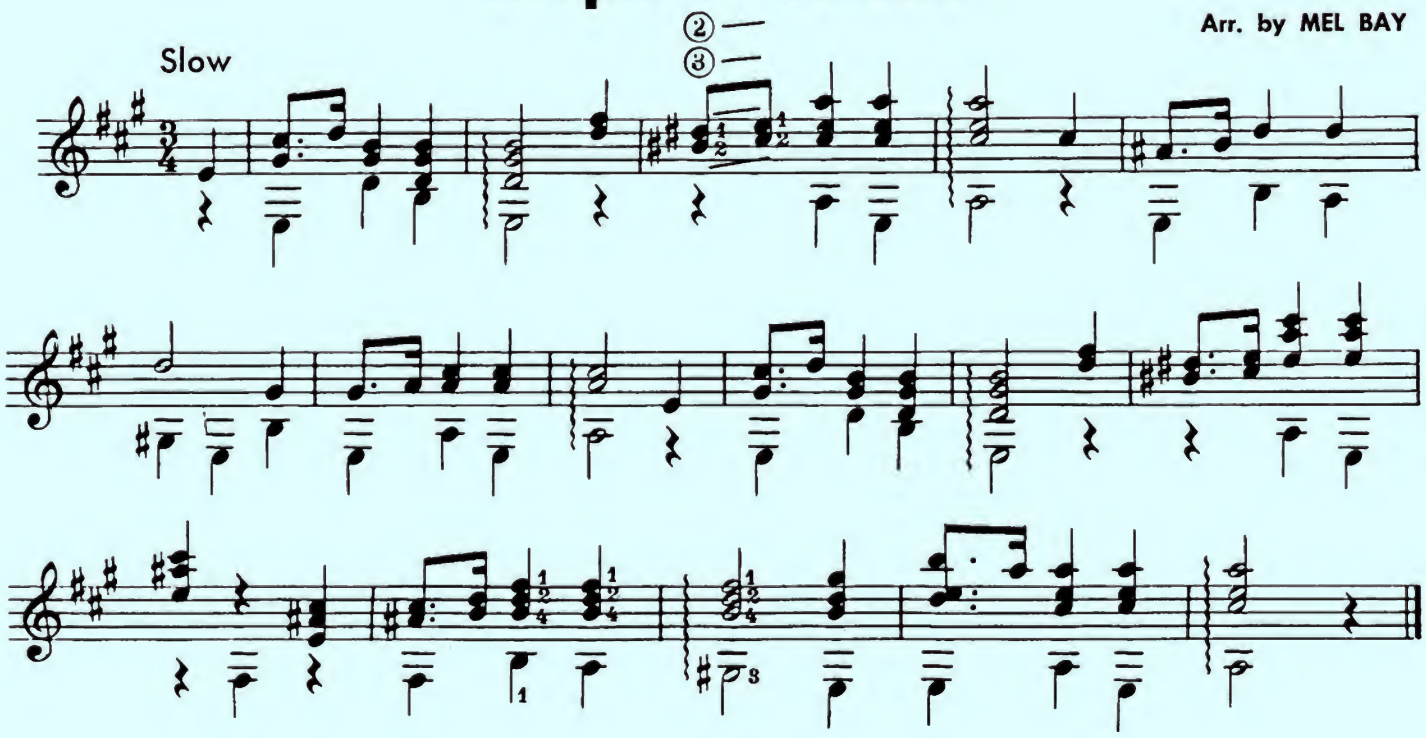


HARMONIZED SCALE

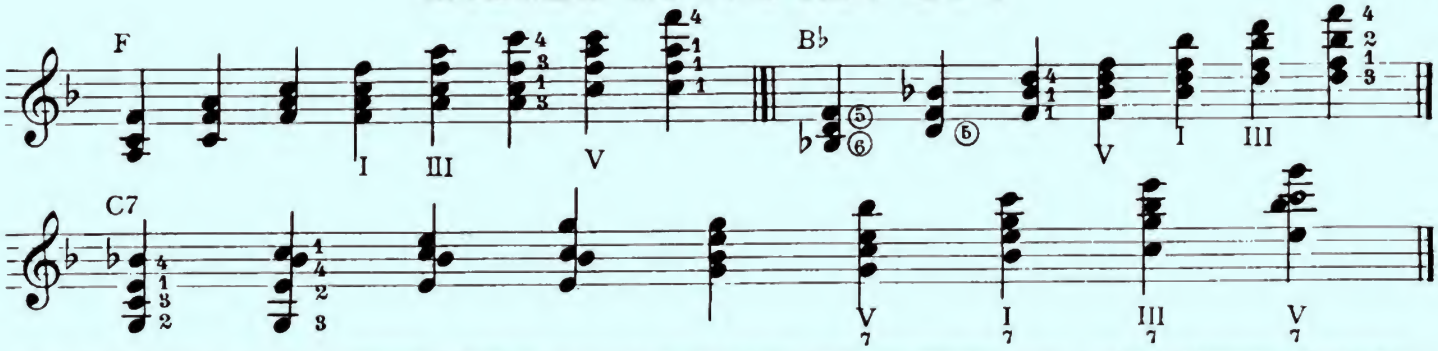


Chopin's Prelude

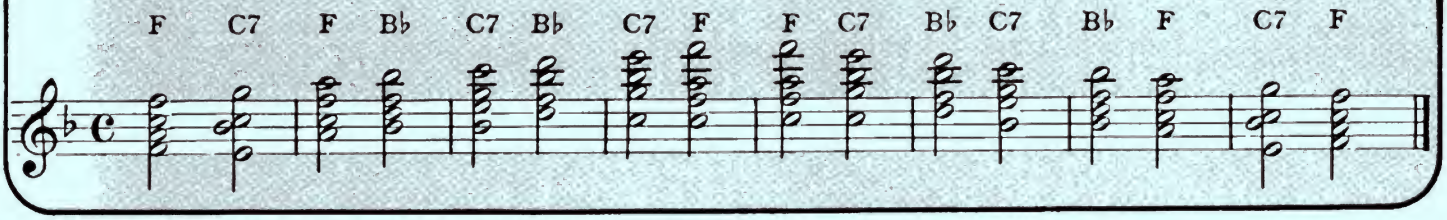
Arr. by MEL BAY



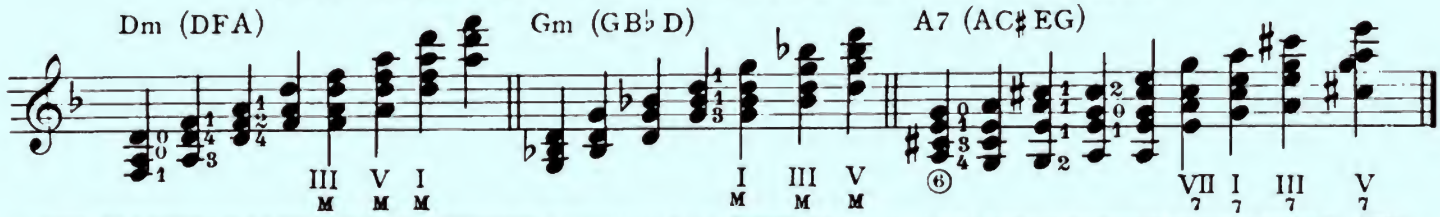
CHORDS IN THE KEY OF F



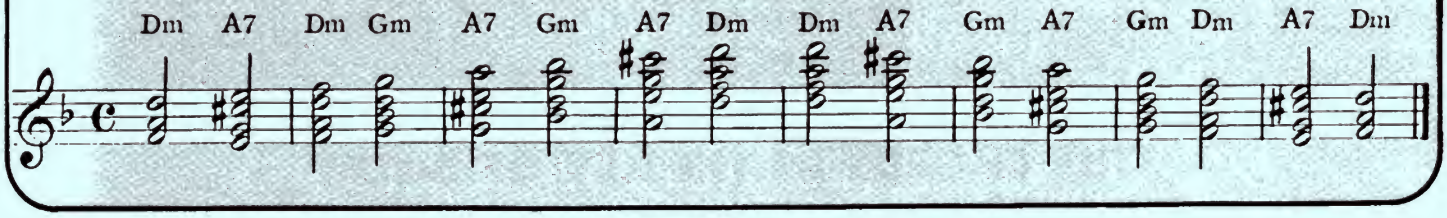
THE HARMONIZED SCALE



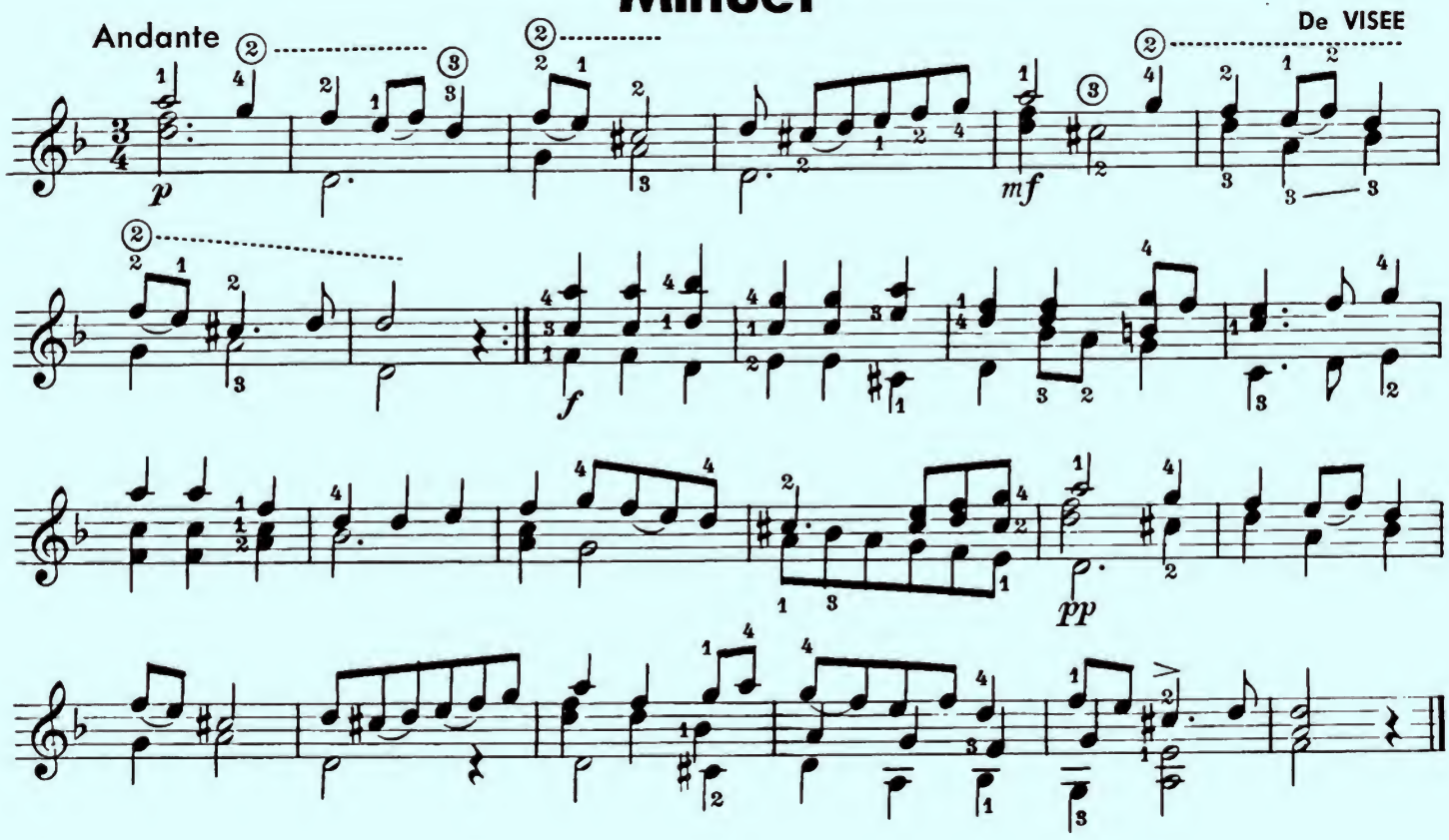
THE CHORDS IN THE KEY OF D MINOR



THE HARMONIZED SCALE

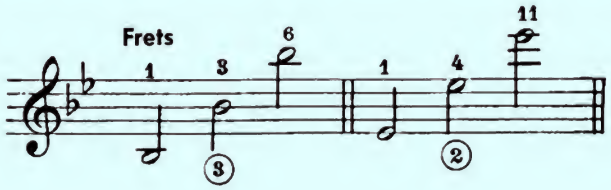


Minuet

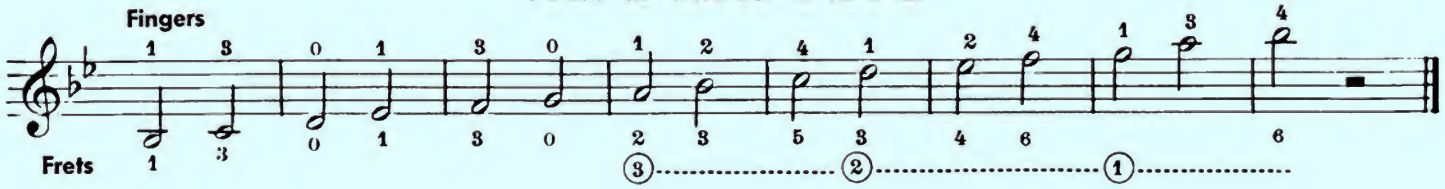


THE KEY OF B-FLAT

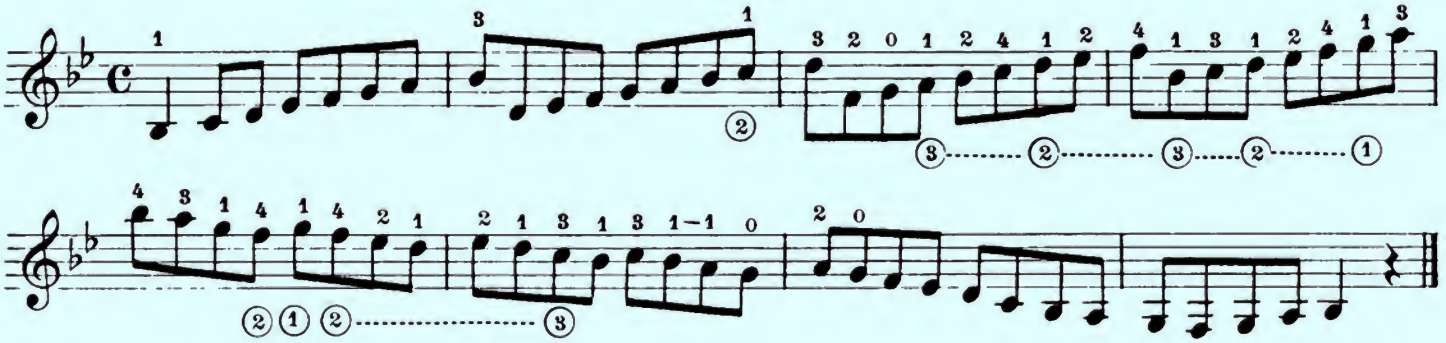
The key of B-FLAT will have two flats. All B and E notes will be lowered ½ step.



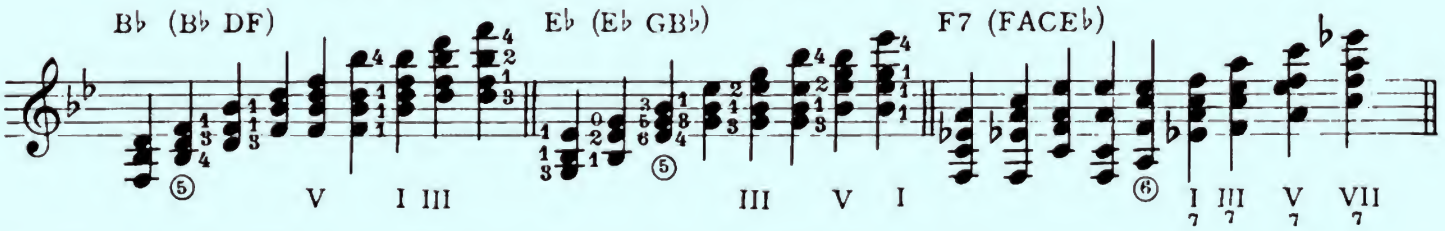
THE B-FLAT SCALE



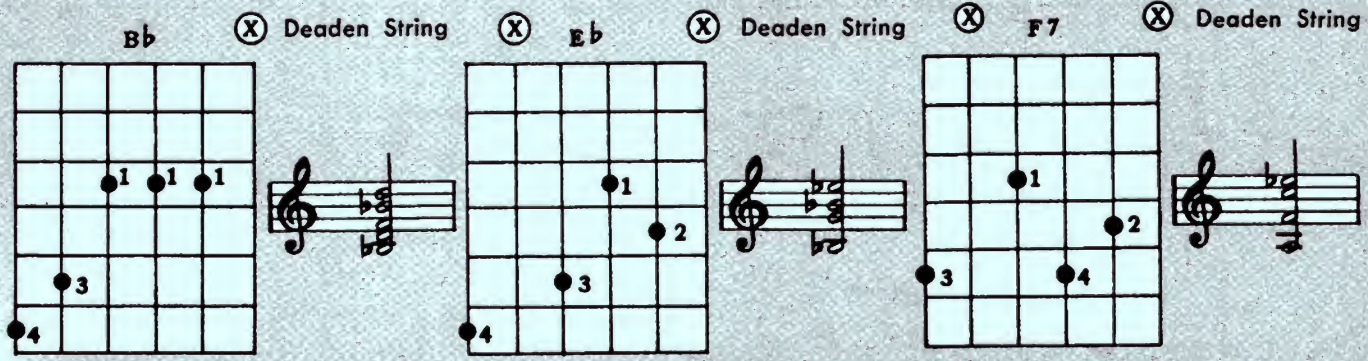
ETUDE



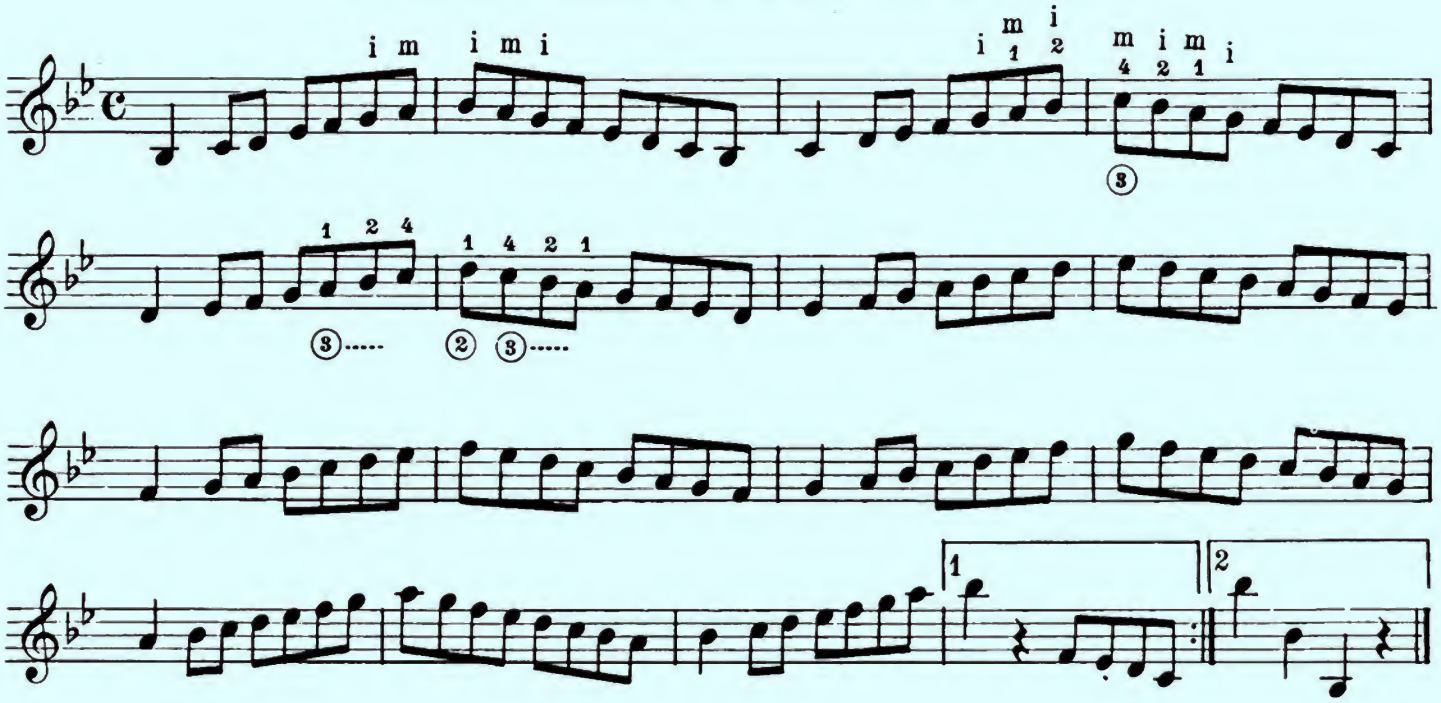
THE CHORDS IN THE KEY OF B-FLAT



MORE CHORDS IN B-FLAT MAJOR

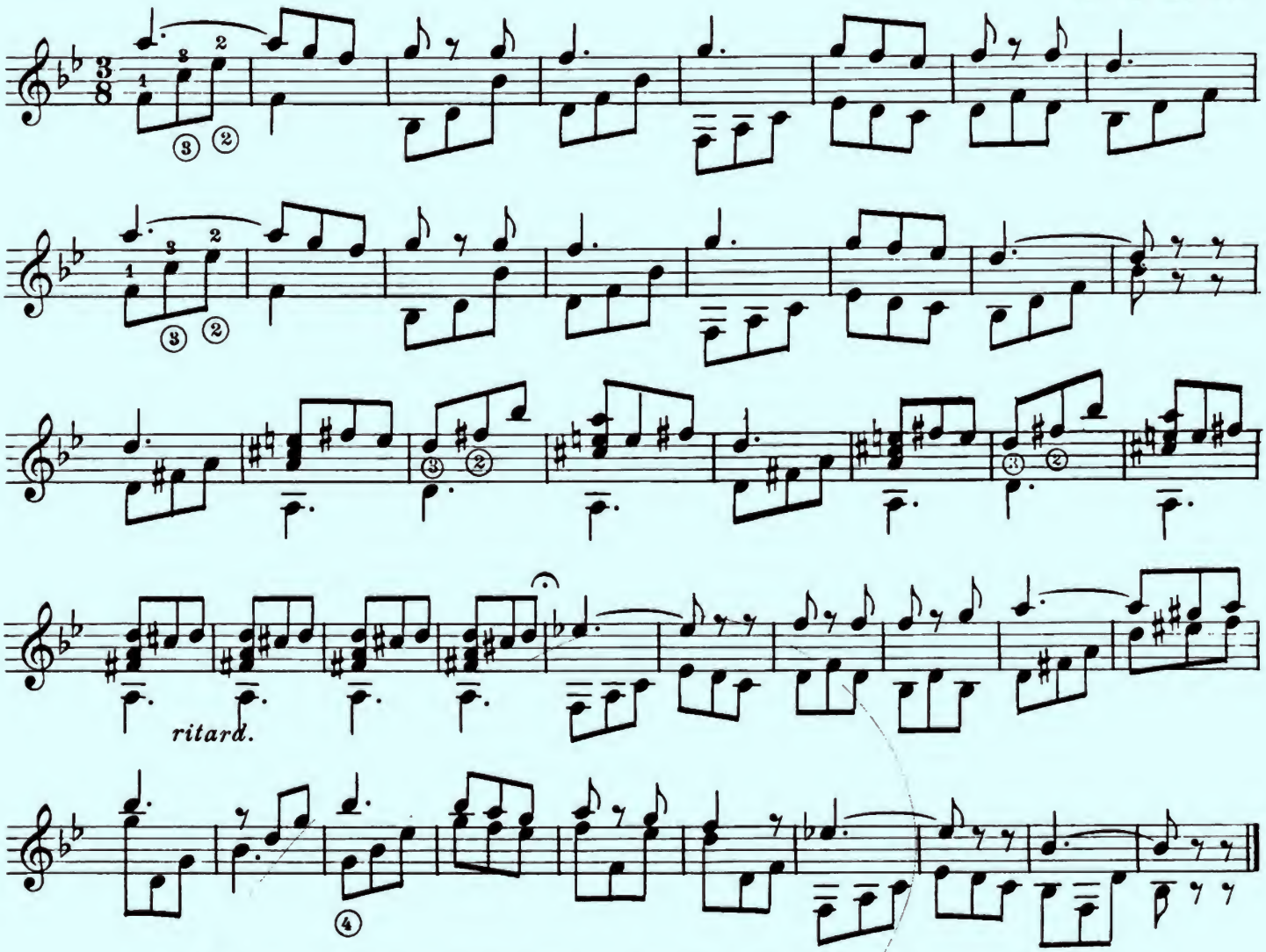


A DAILY SCALE STUDY IN B-FLAT



The Poet and the Peasant

VON SUPPE
Arr. by MEL BAY



SEE MEL BAY'S "FLAMENCO GUITAR STYLES"

THE KEY OF G MINOR

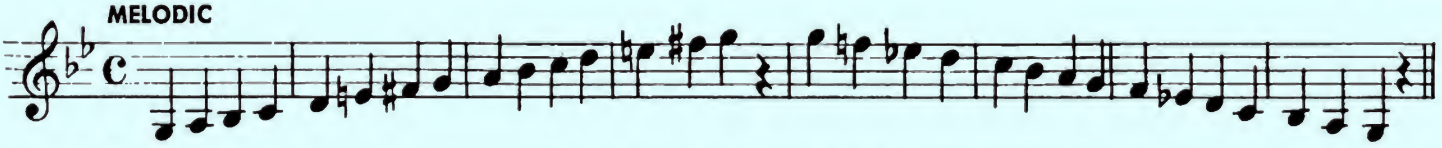
(Relative to B-flat Major)

The key of G Minor will have the same key signature as B-flat Major.

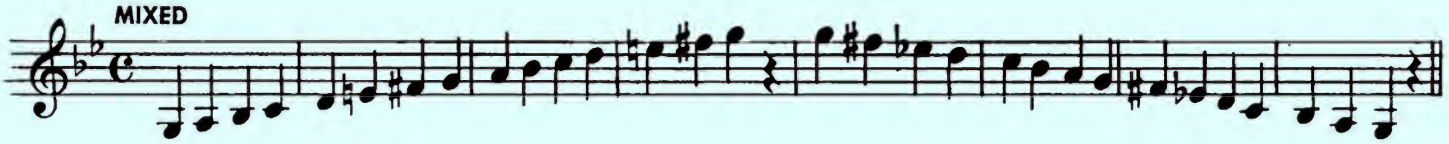
THE G MINOR SCALES

HARMONIC

MELODIC

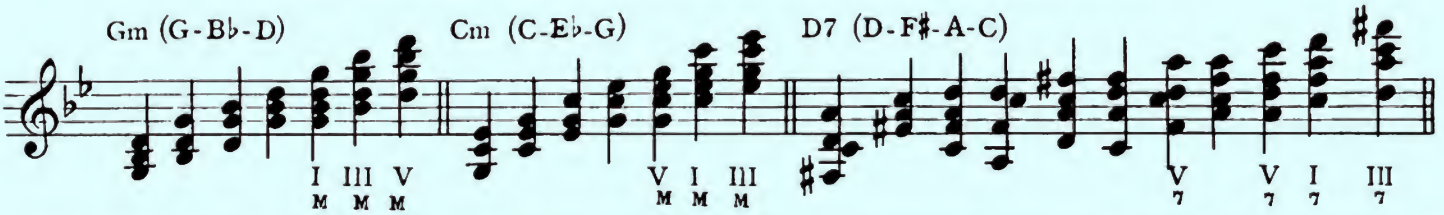


MIXED

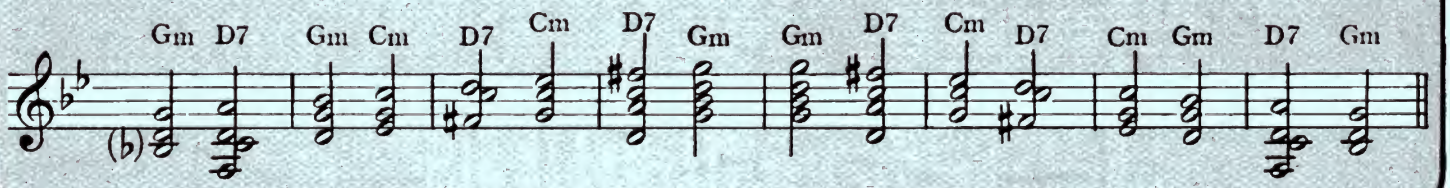


GYPSY

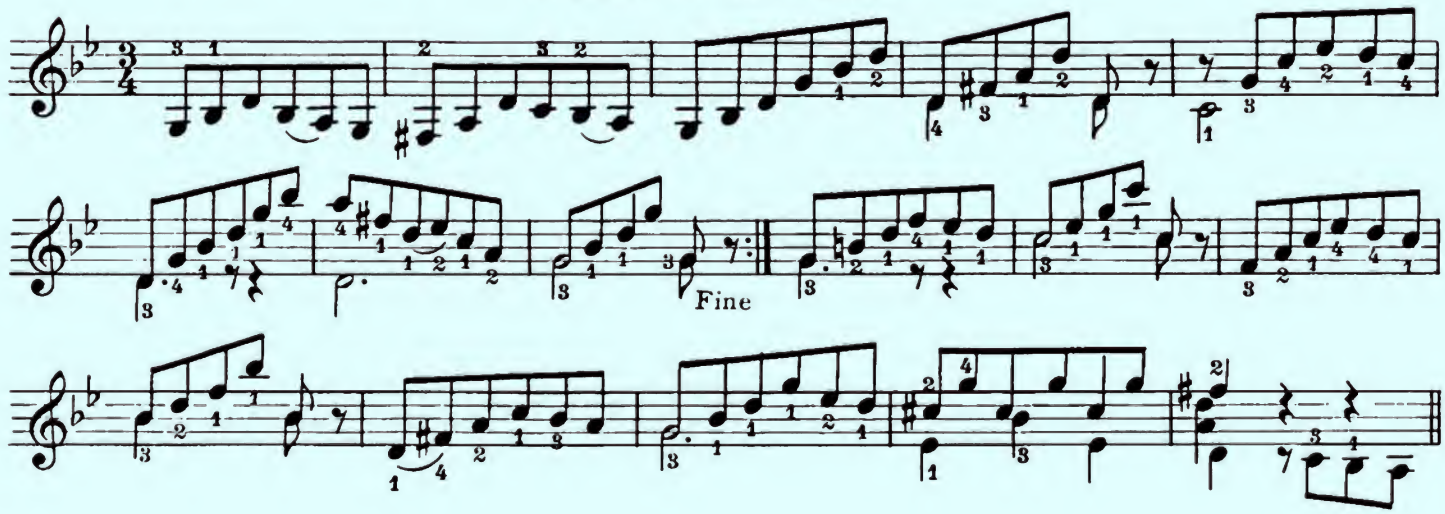
THE CHORDS IN THE KEY OF G MINOR



HARMONIZED SCALE

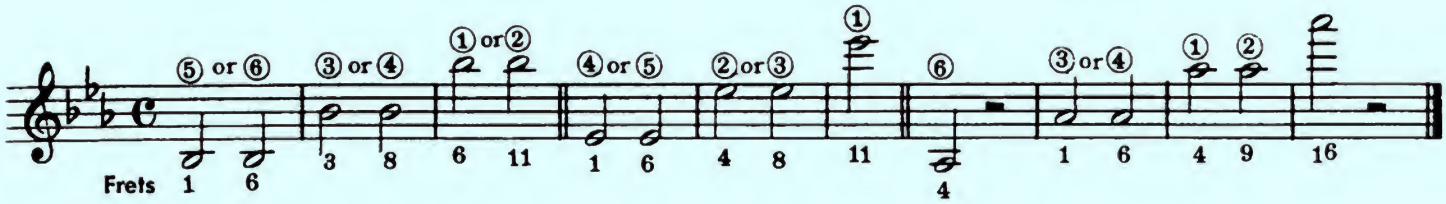


Etude in G Minor

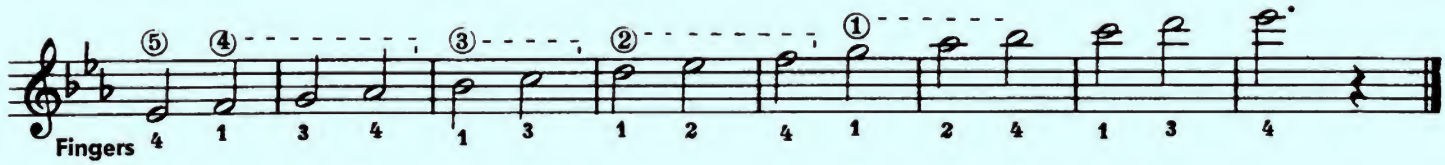


The Key of E-Flat

The key of E♭ will have three flats. They are B♭, E♭, and A♭.

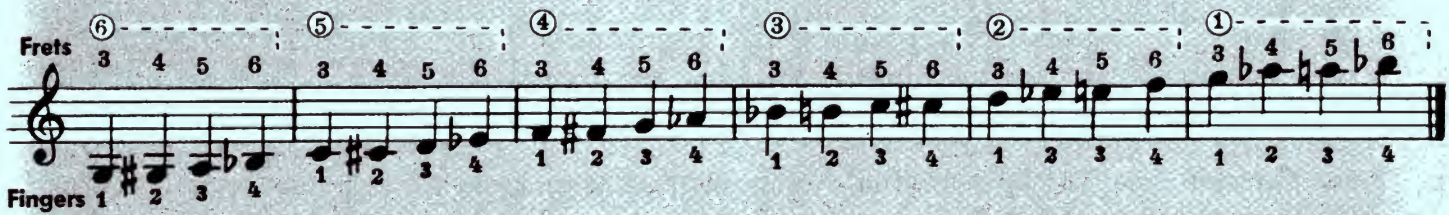


THE E FLAT MAJOR SCALE

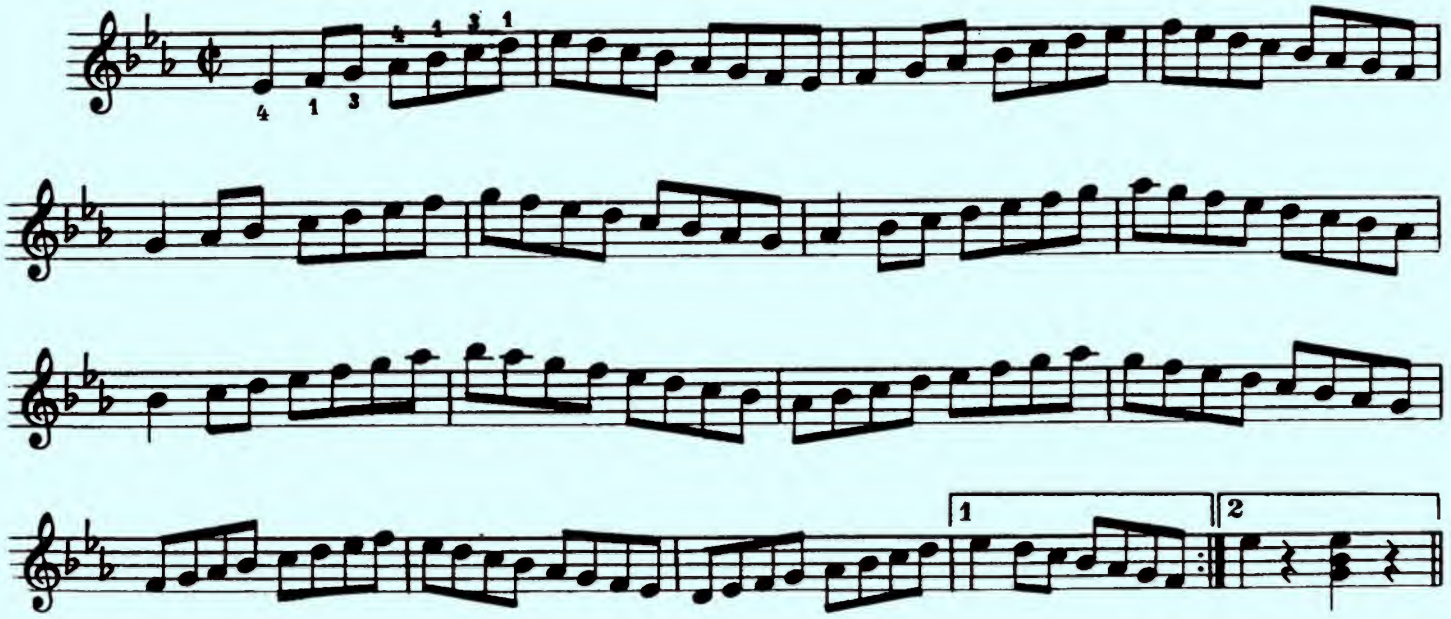


The Third Position

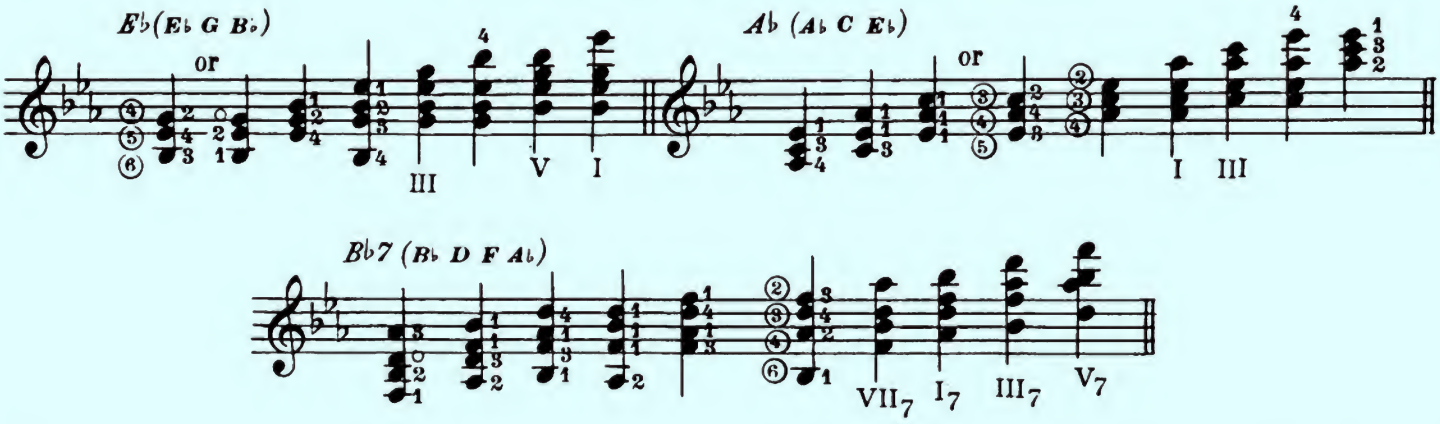
The THIRD POSITION extends from the third to the sixth frets.



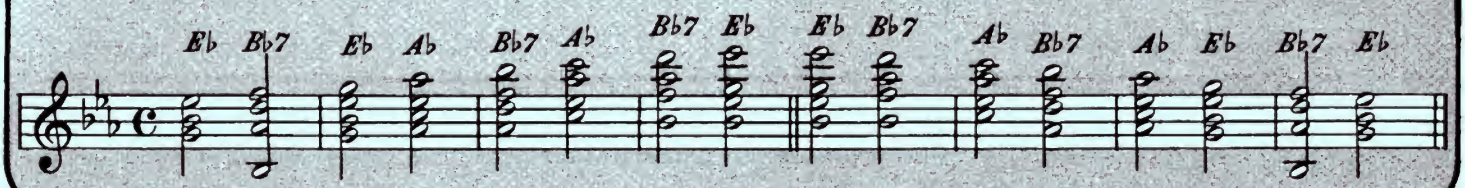
Third Position Etude One



The Chords in the Key of E-Flat



The Harmonized Scale



Alla-Breve Time

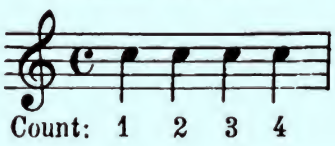
When Common time is to be played in a tempo too fast to conveniently count four beats, it is then best to count only two beats to each measure.

Each half measure will receive one beat.

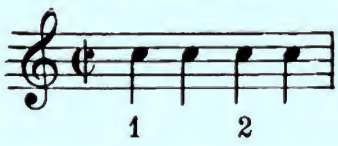
This is referred to as "cut" time.

The time signature for Alla-Breve time will be a vertical line drawn through the letter C as shown: ¢

COMMON TIME



ALLA-BREVE



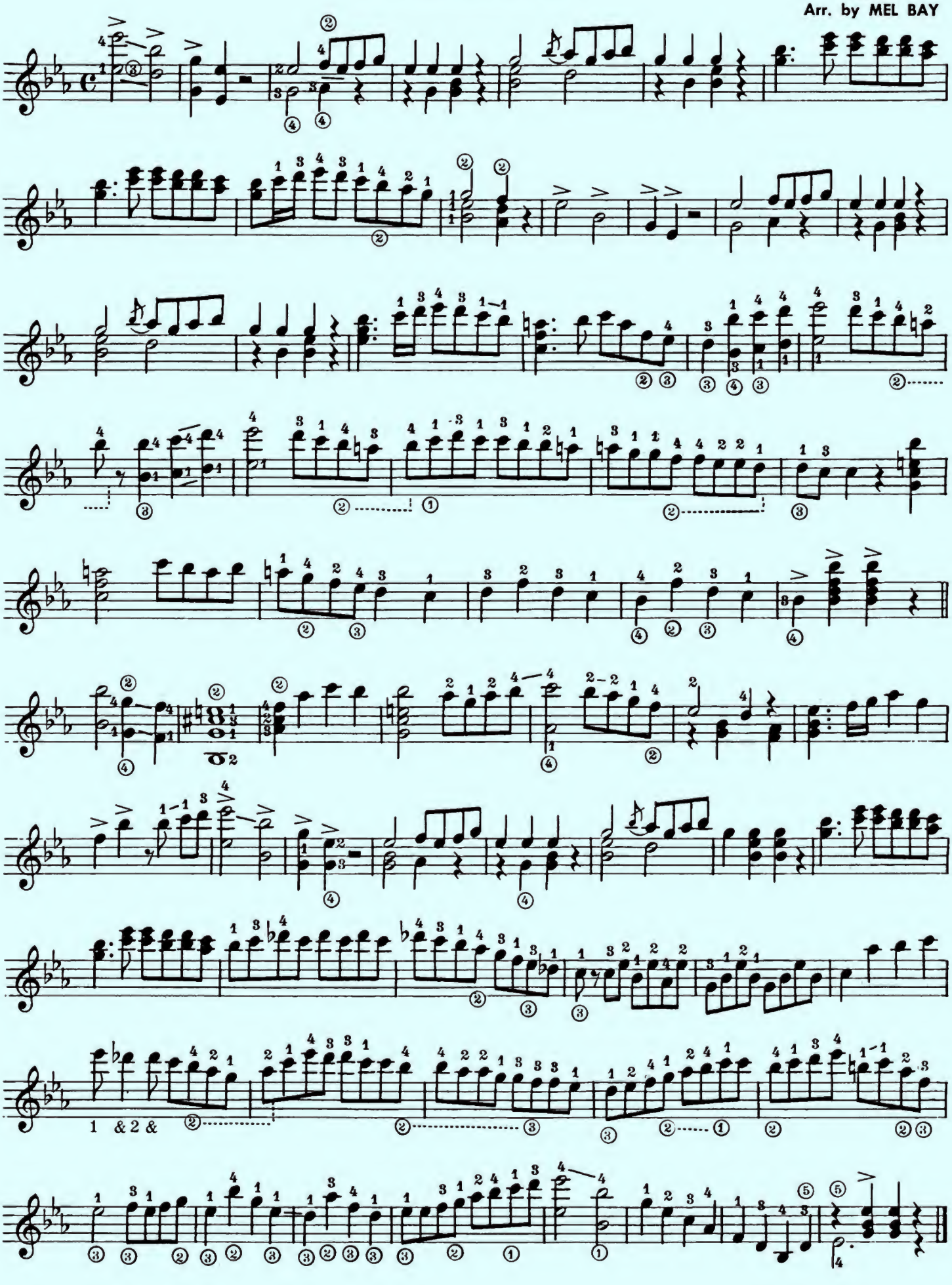
THE QUARTER-NOTE TRIPLET

This group of notes ( ) is used extensively in modern music.

Three quarter-notes will be played in the same time required by two.

Caballero

PLEYEL
Arr. by MEL BAY

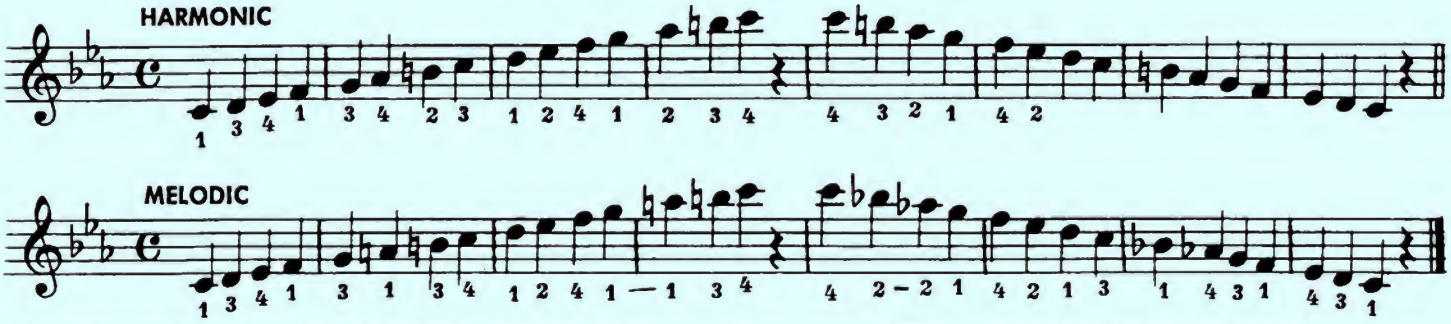


The Key of C Minor

(Relative to E♭ Major)

The C Minor scales will be played in the third position with the exception of the higher notes which will be played as shown.

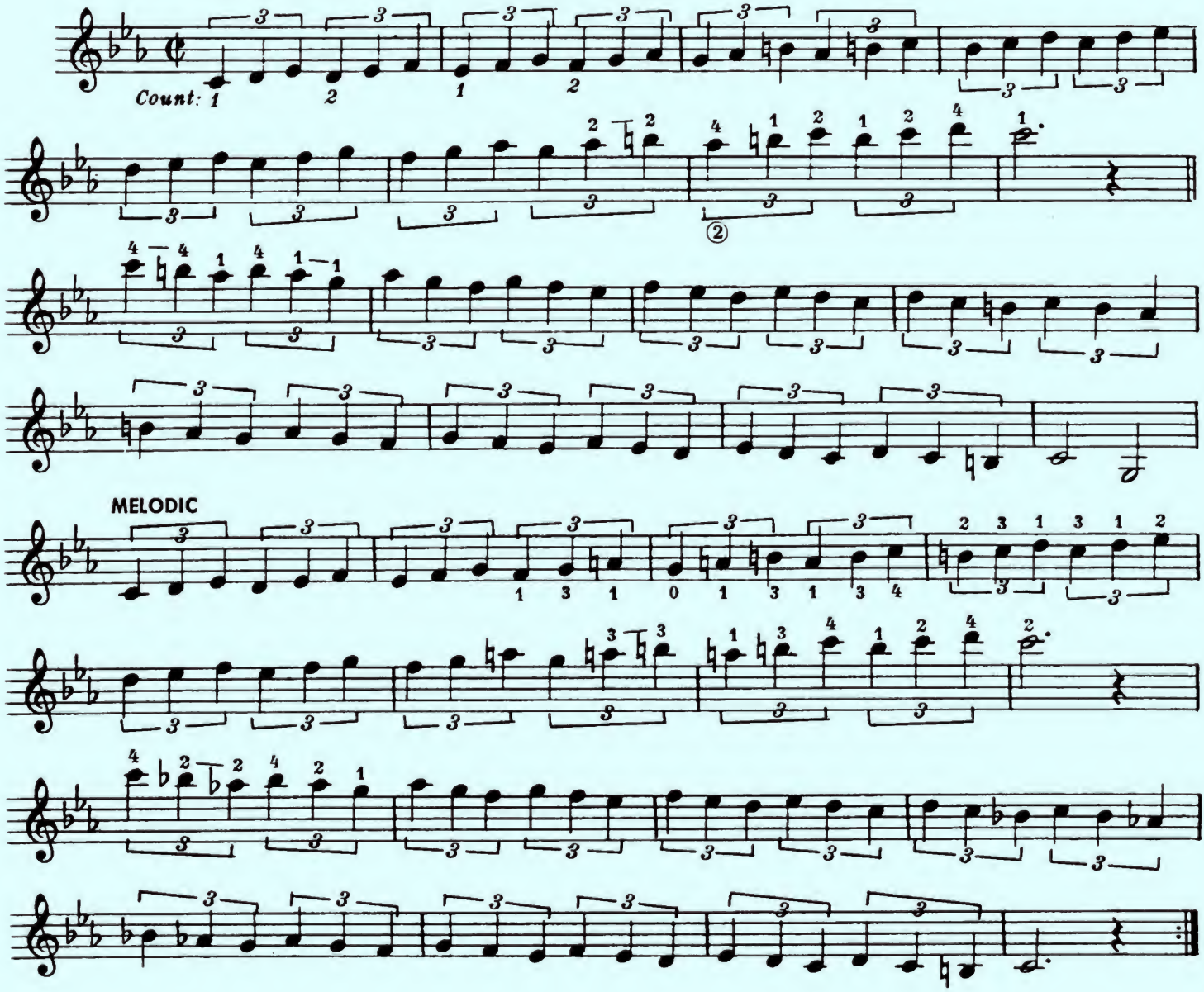
THE C MINOR SCALES



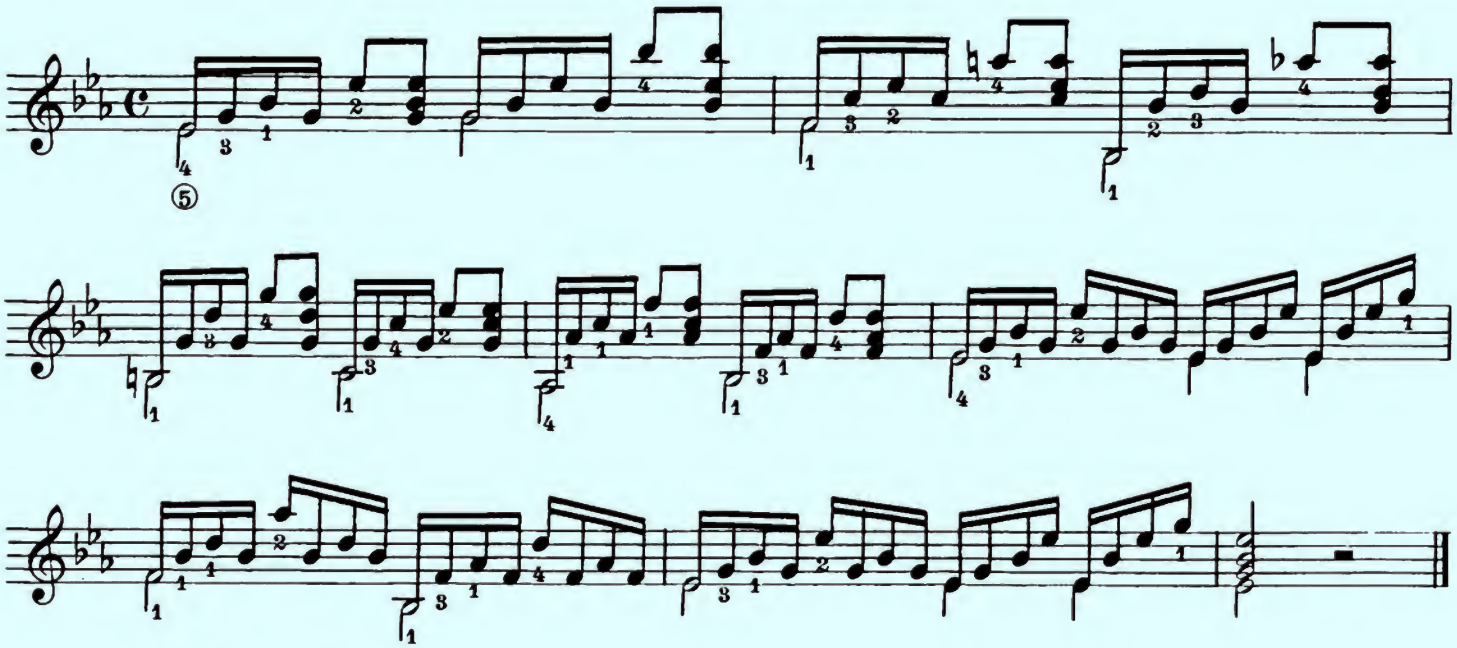
The following etude will be in alla-breve or cut time. In grade four this type of time has been explained. When playing the quarter-note triplets, divide the measures into two beats giving each set of triplets, one beat each.

Etude in C Minor

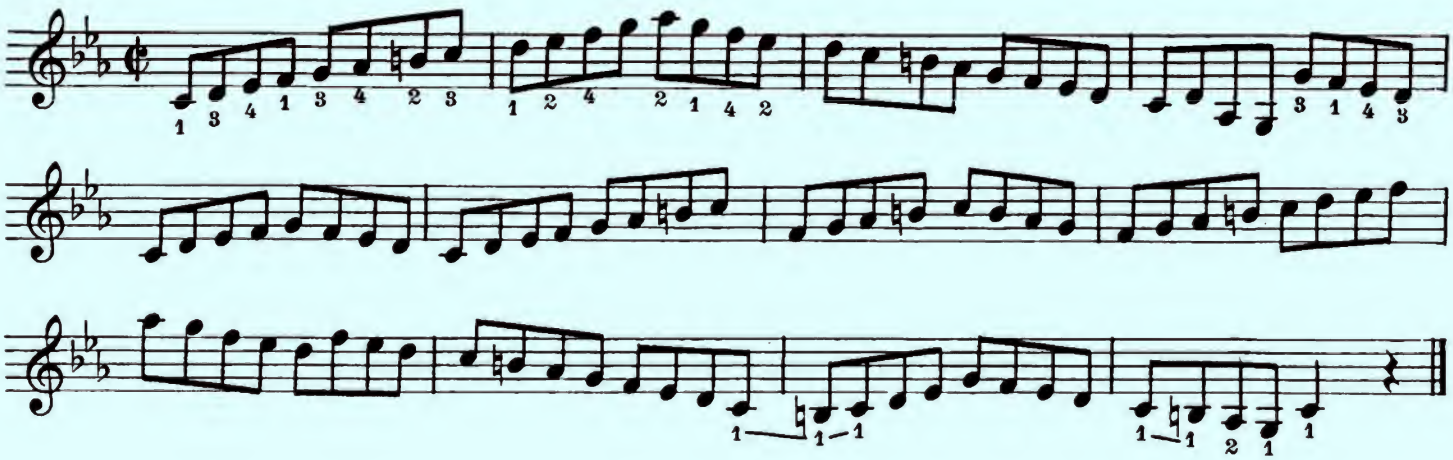
(Third Position)



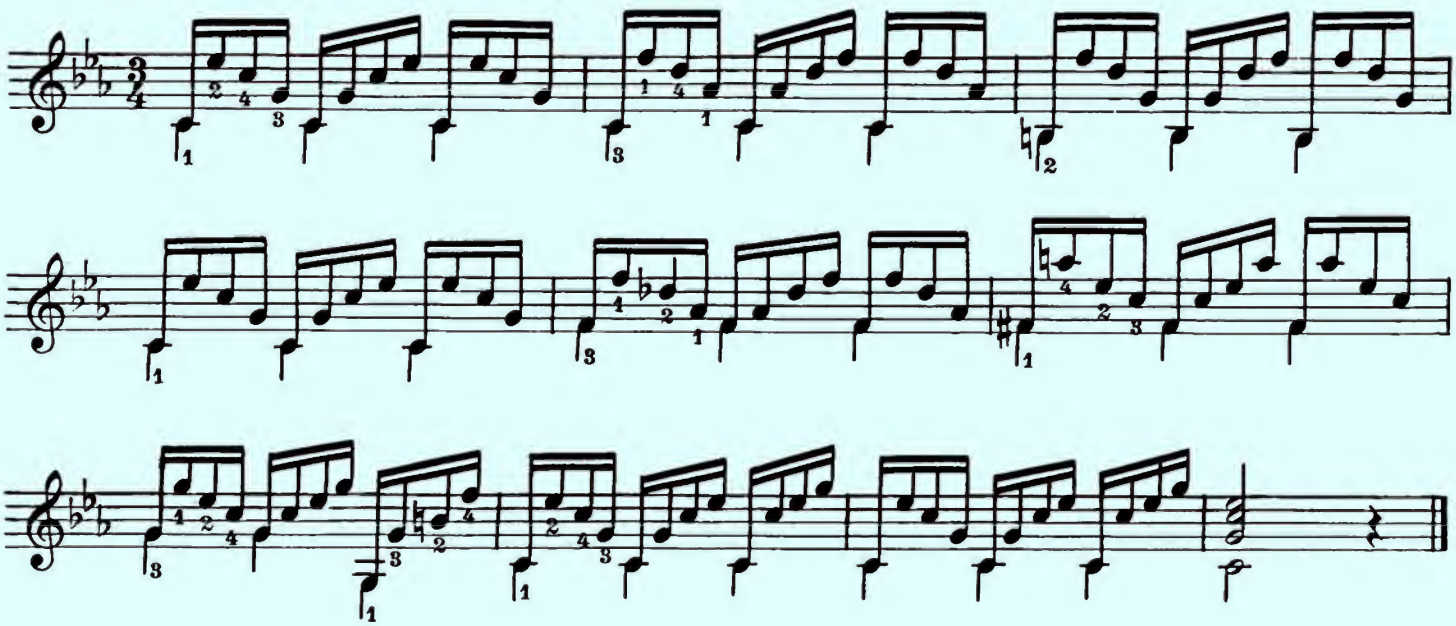
Prelude



C Minor Etude in the Third Position

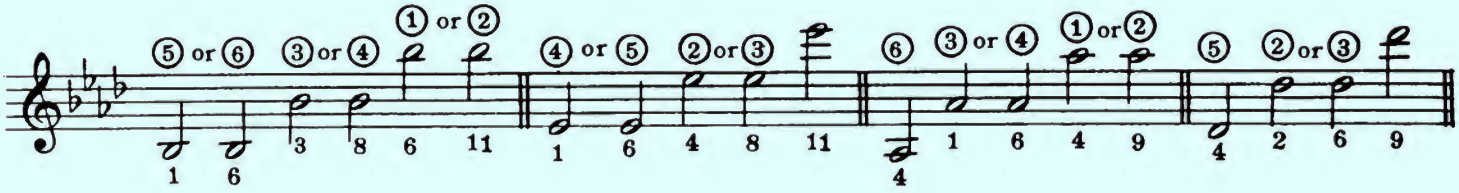


Prelude in C Minor

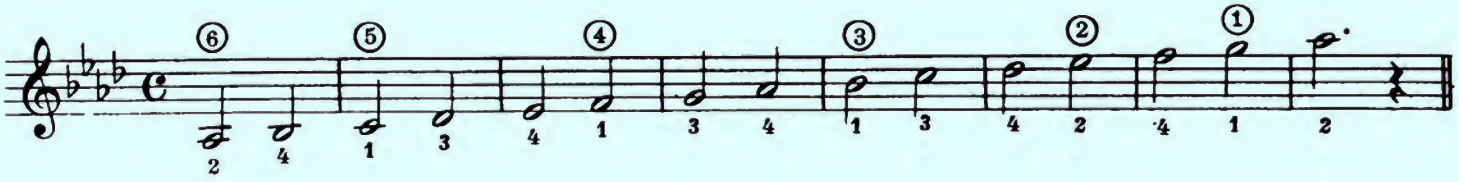


The Key of A-Flat

The key of A-FLAT will have FOUR FLATS. All B, E, A and D notes will be lowered ½ step. The flatted notes are easy to remember by spelling b-e-a-d.



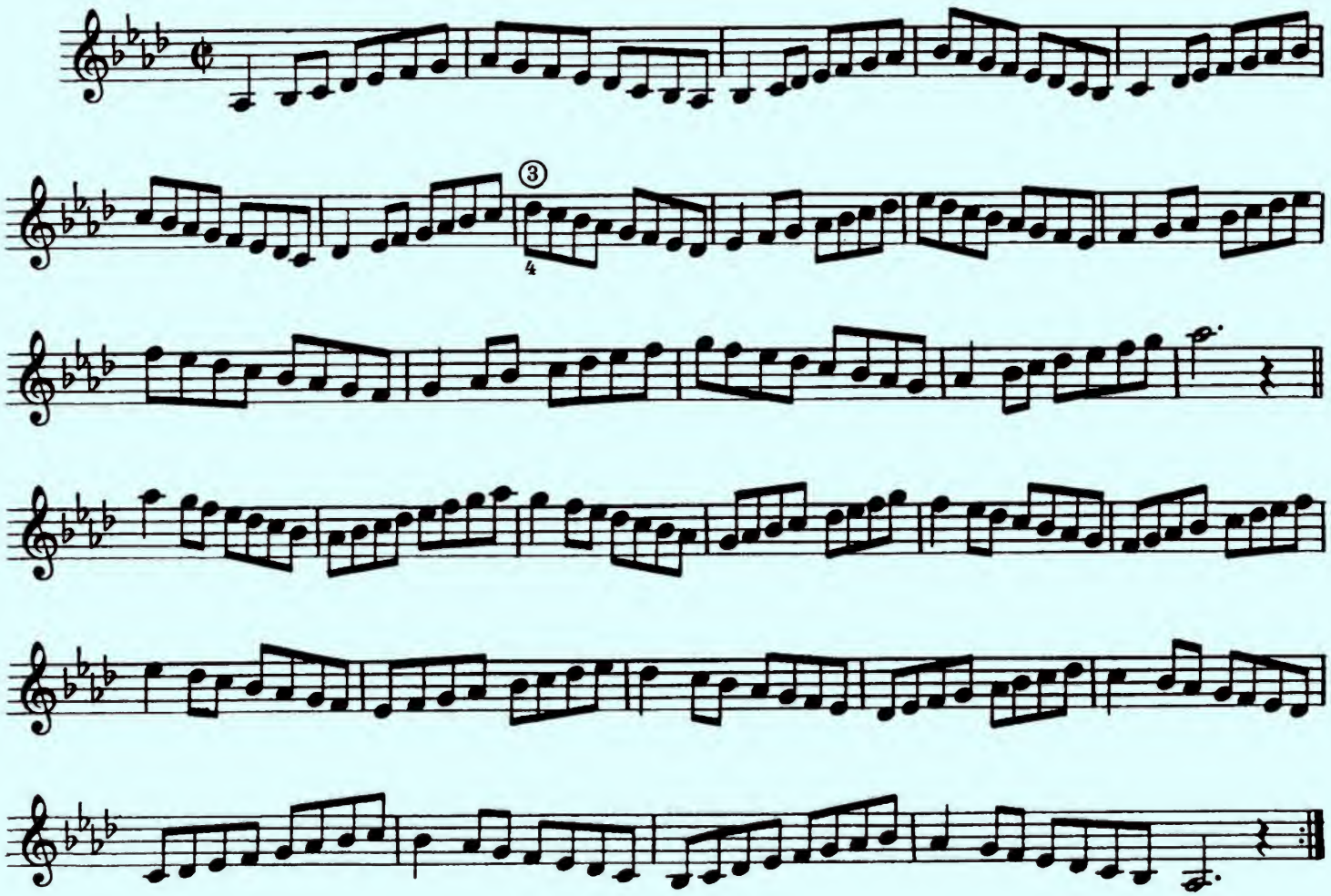
The A-Flat Scale in the Third Position



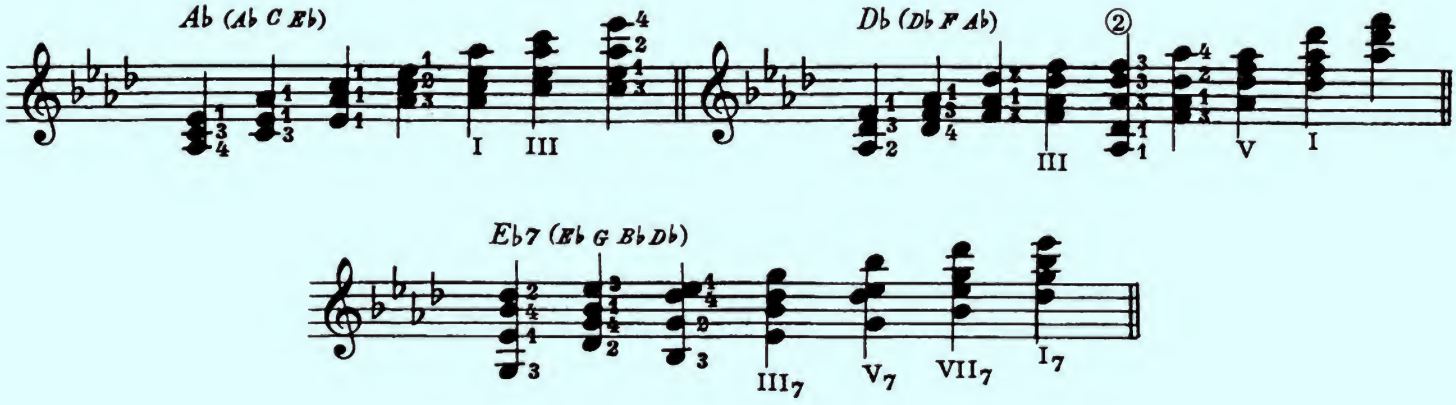
A Daily Scale Study in A-Flat

The following daily study is an excellent etude for developing finger strength and speed in good position playing. It should be played daily until the fingers tire. The amount of times should increase as the fingers become stronger. It is played entirely in the third position.

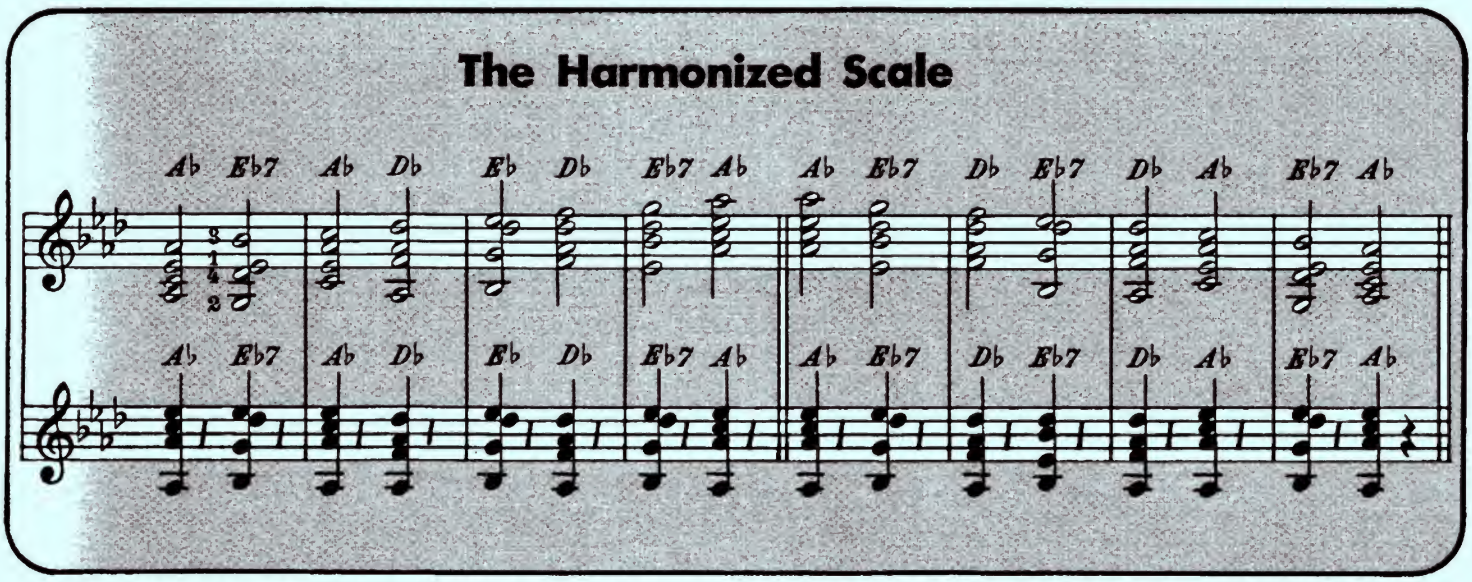
Allegro



The Chords in the Key of A Flat



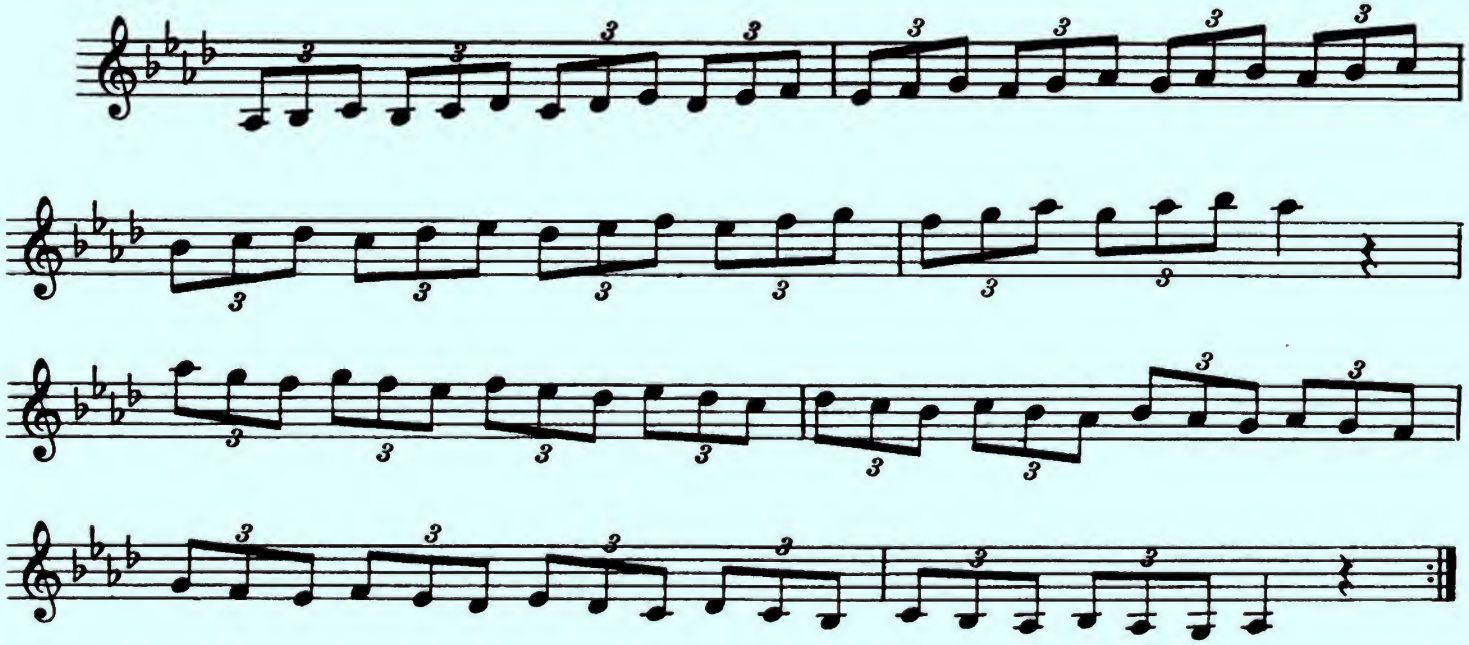
The Harmonized Scale



Triplet Etude in A-Flat

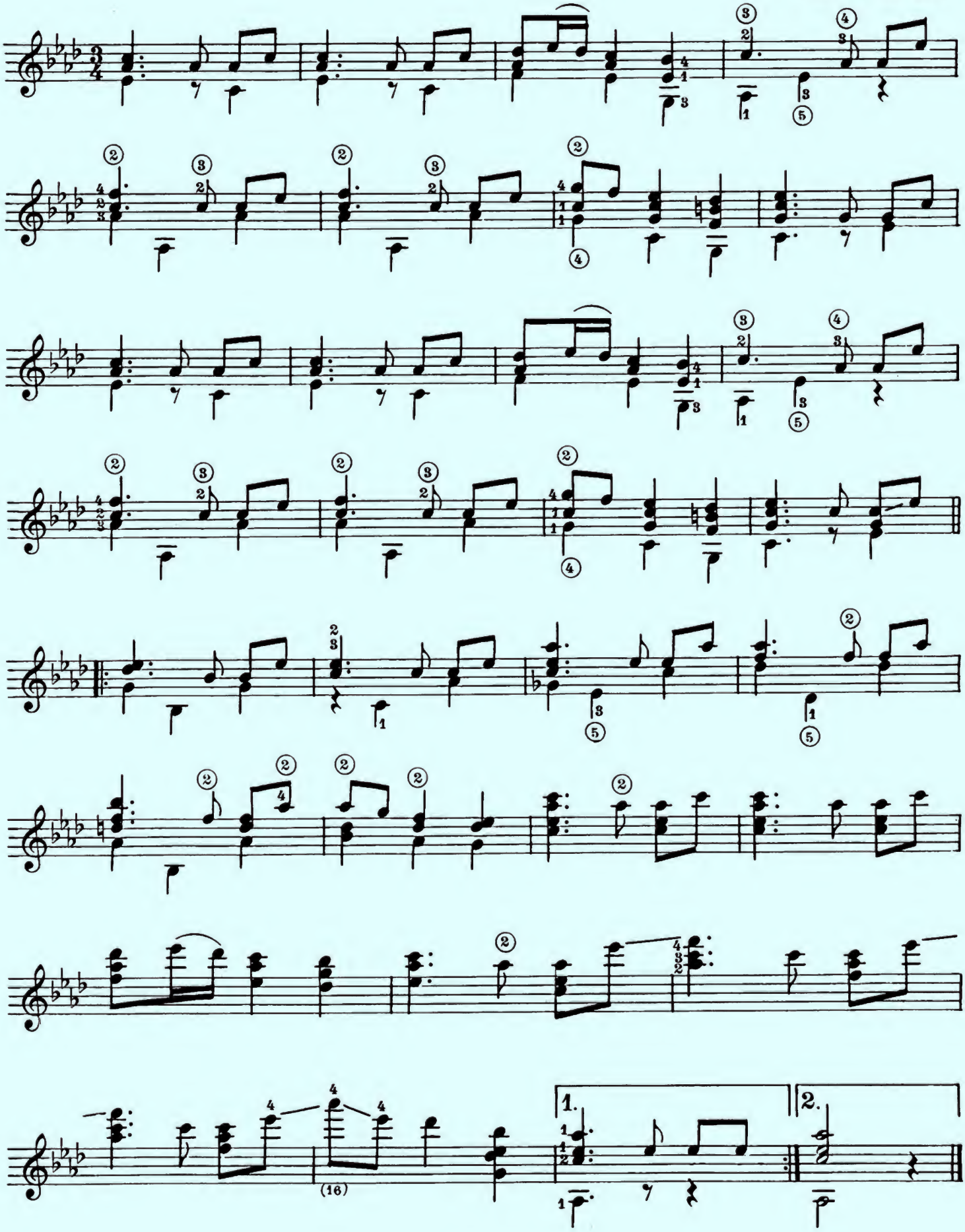
(Third Position)

Allegro



Waltz in A Flat

JOHANNES BRAHMS
Opus 39 No. 2
Arr. by MEL BAY



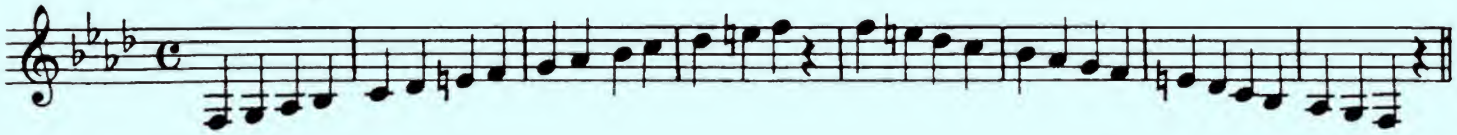
See Mel Bay's
"Deluxe Guitar Arpeggio Studies"

The Key of F Minor

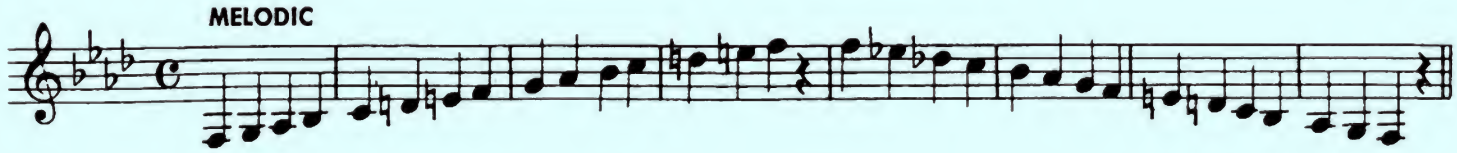
(Relative to A-Flat Major)

THE F MINOR SCALES

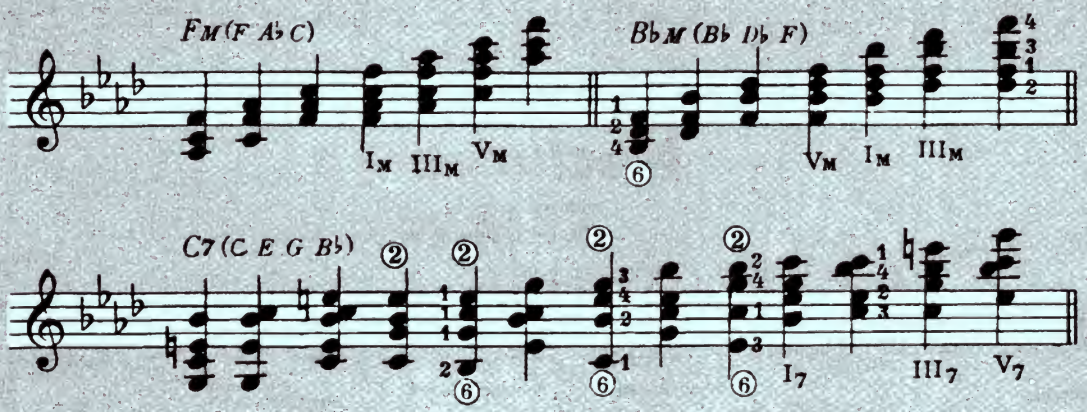
HARMONIC



MELODIC

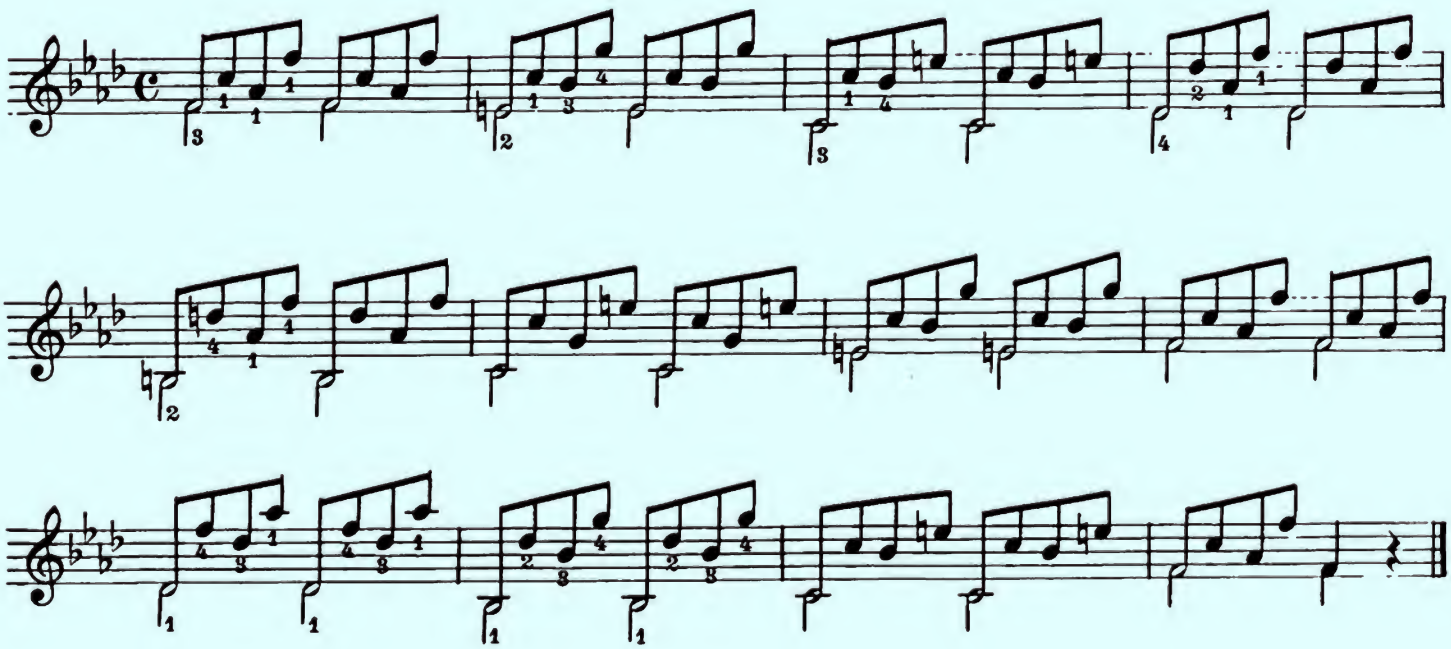


The Chords in the Key of F Minor

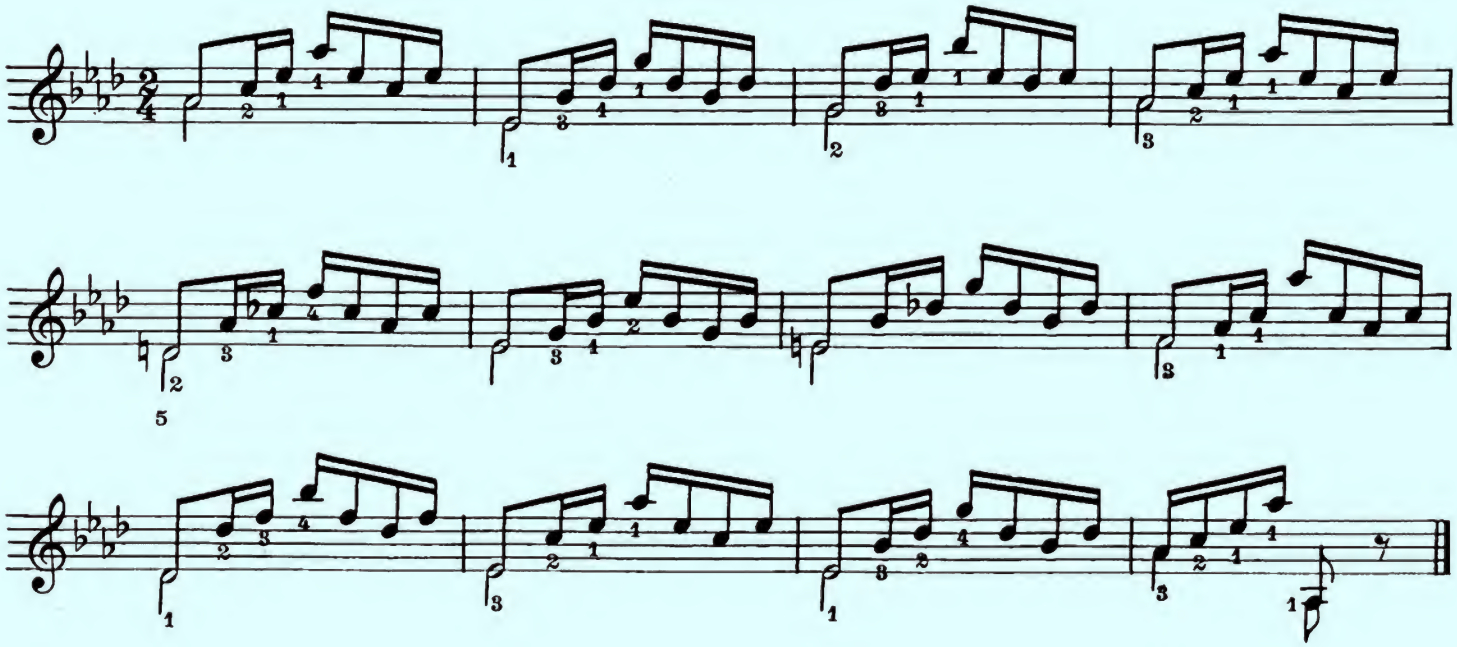


E-natural is cue for C7 chord in the key of F Minor.

Prelude in F Minor

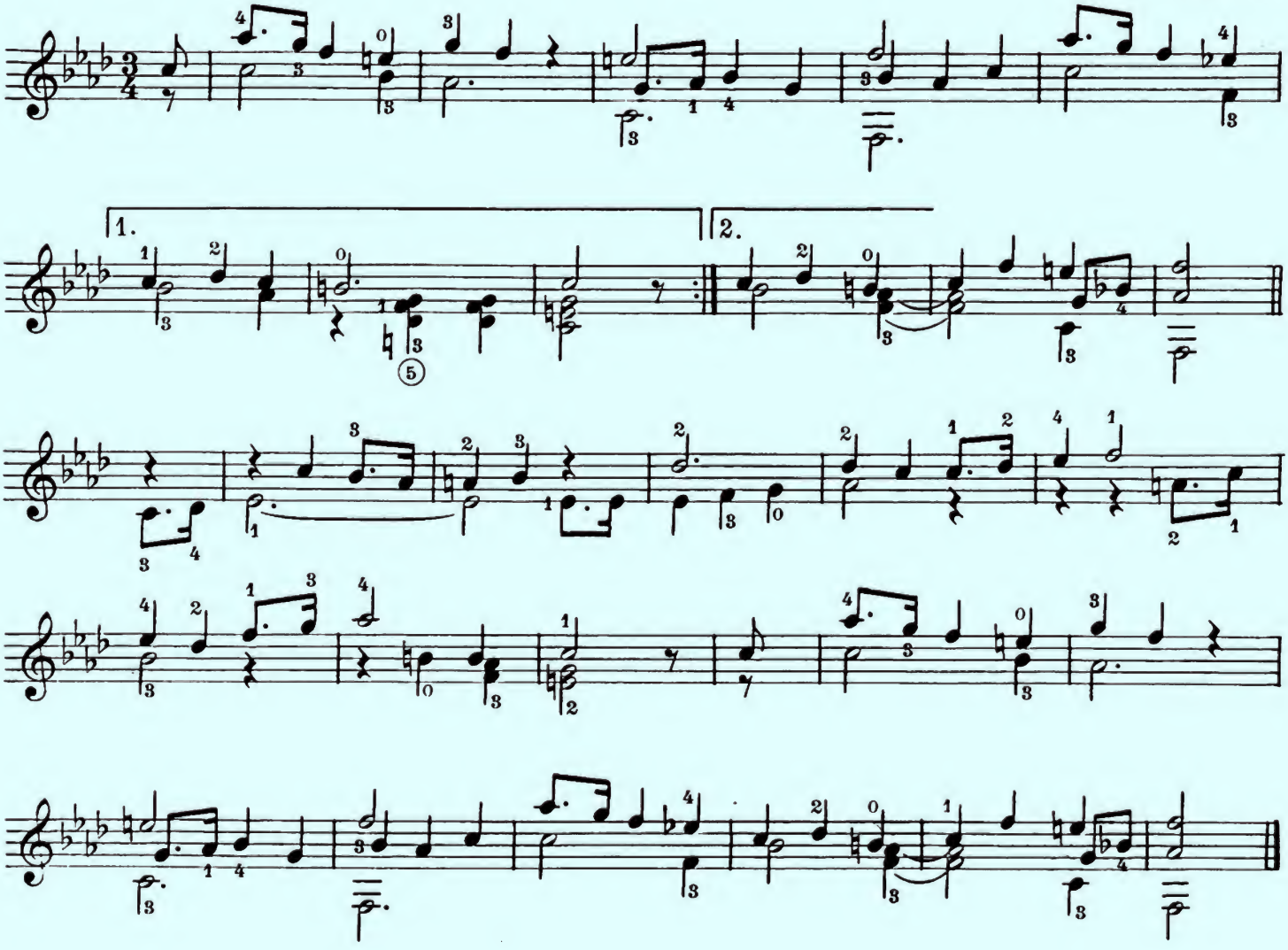


Prelude

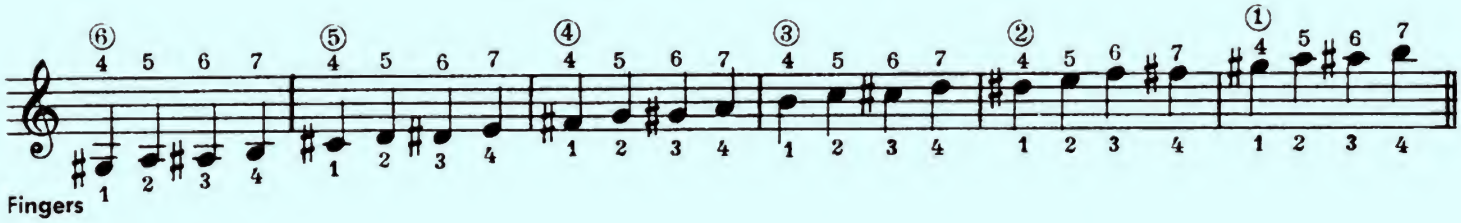


Nocturne

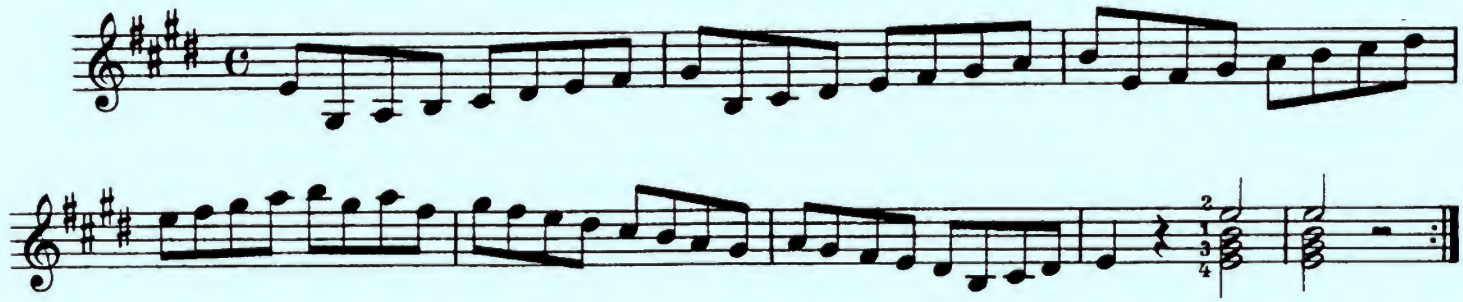
AGUADO



The Fourth Position

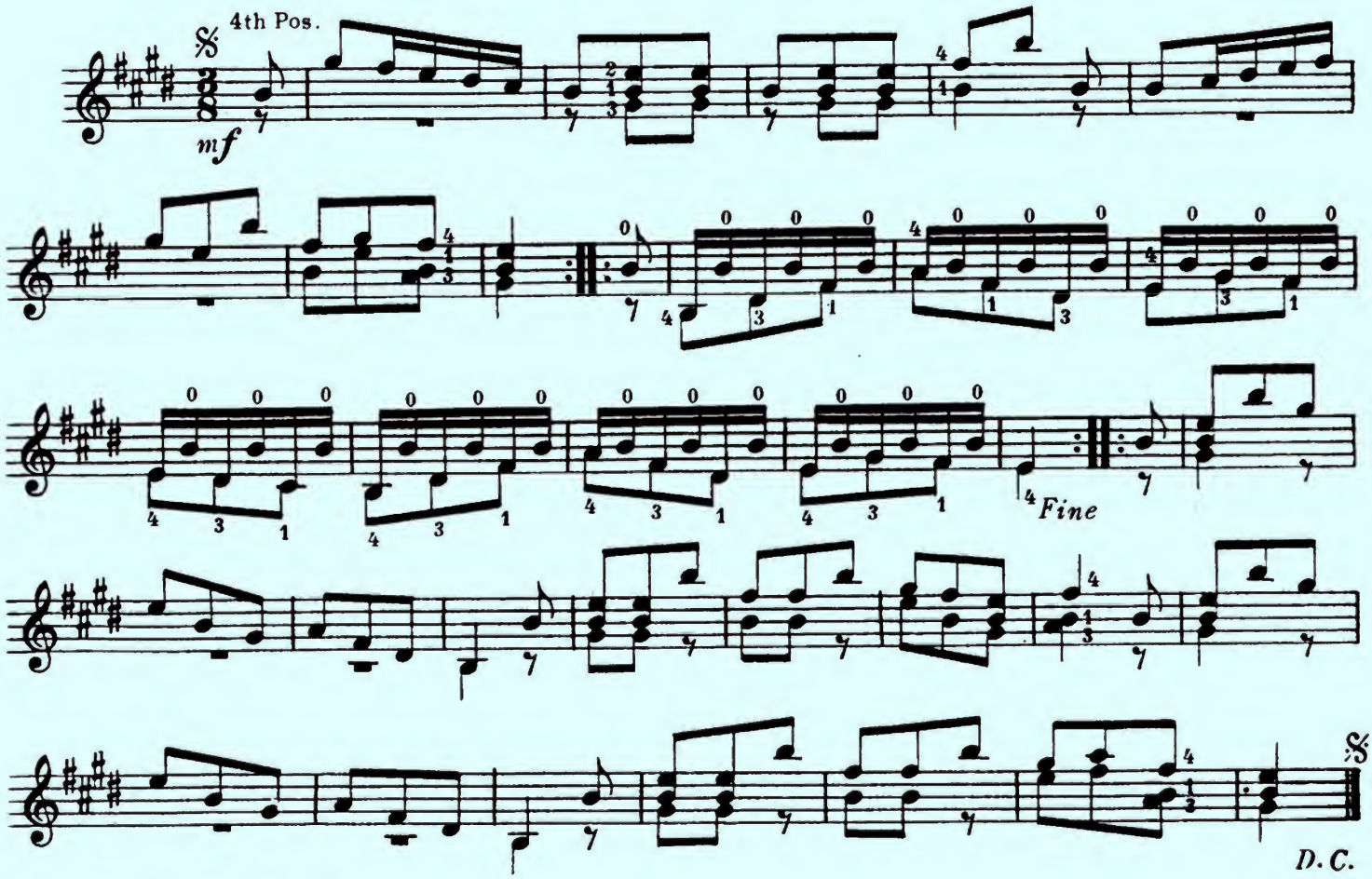


Fourth Position Exercise



WALTZ

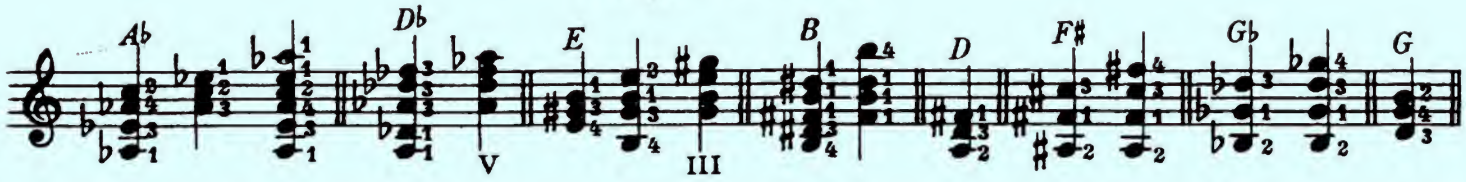
With the exception of the open B-note*, the entire selection will be in the fourth position.



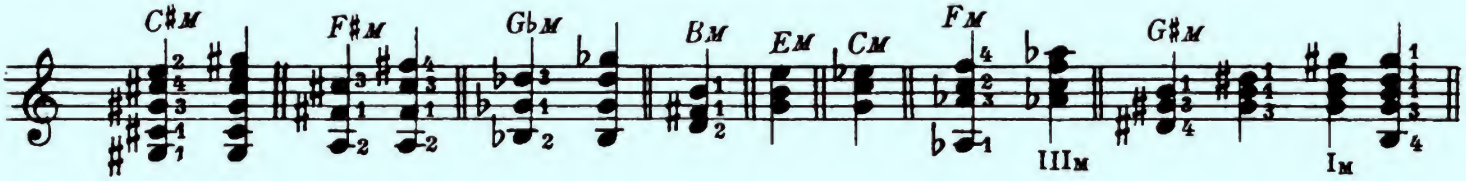
* Designated by the zero (0)

Chords in the Fourth Position

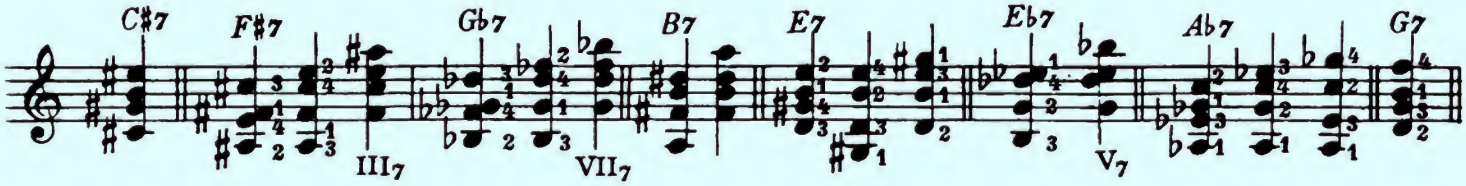
Major Chords



Minor Chords

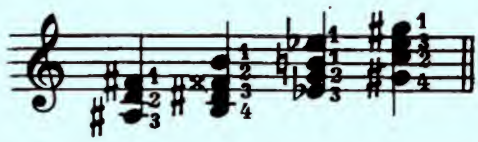


Seventh Chords

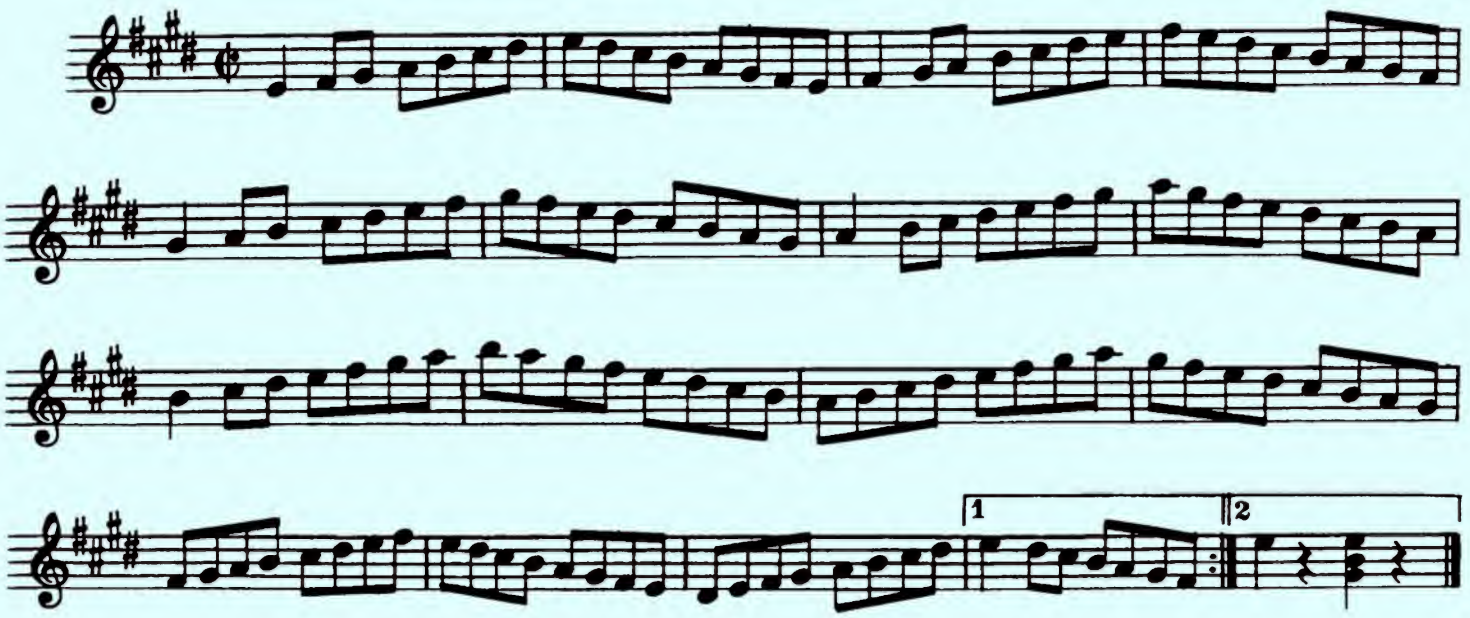


Diminished

Augmented



Fourth Position Etude Number One

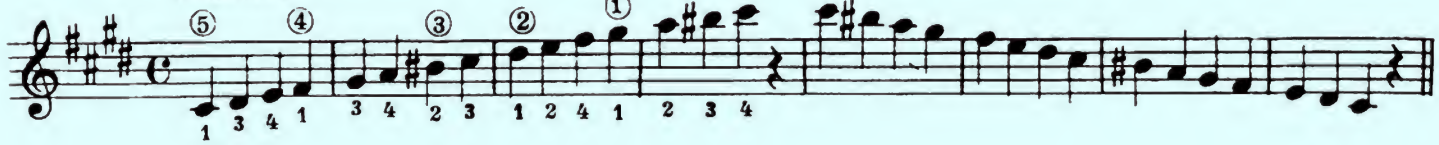


The Key of C Sharp Minor

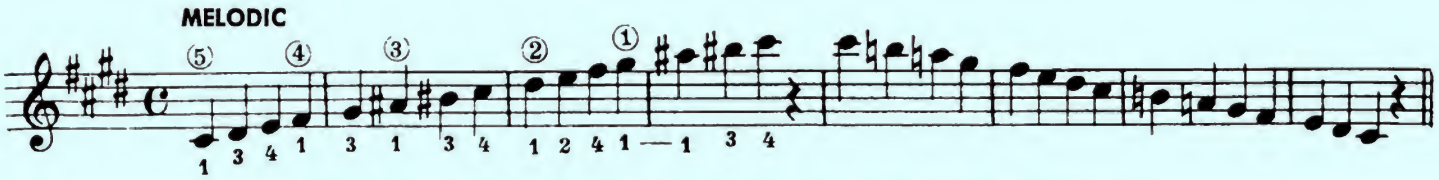
(Relative to E Major)

The C Sharp minor scales will be played in the Fourth Position except where shown.

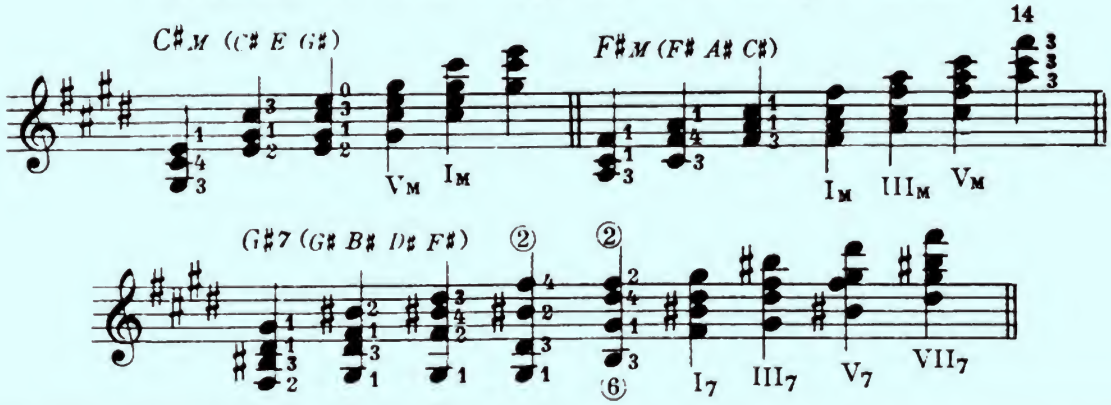
HARMONIC



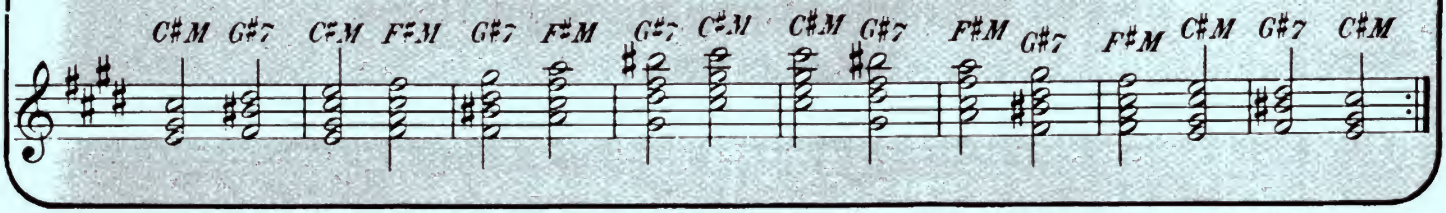
MELODIC



Chords in the Key of C Sharp Minor



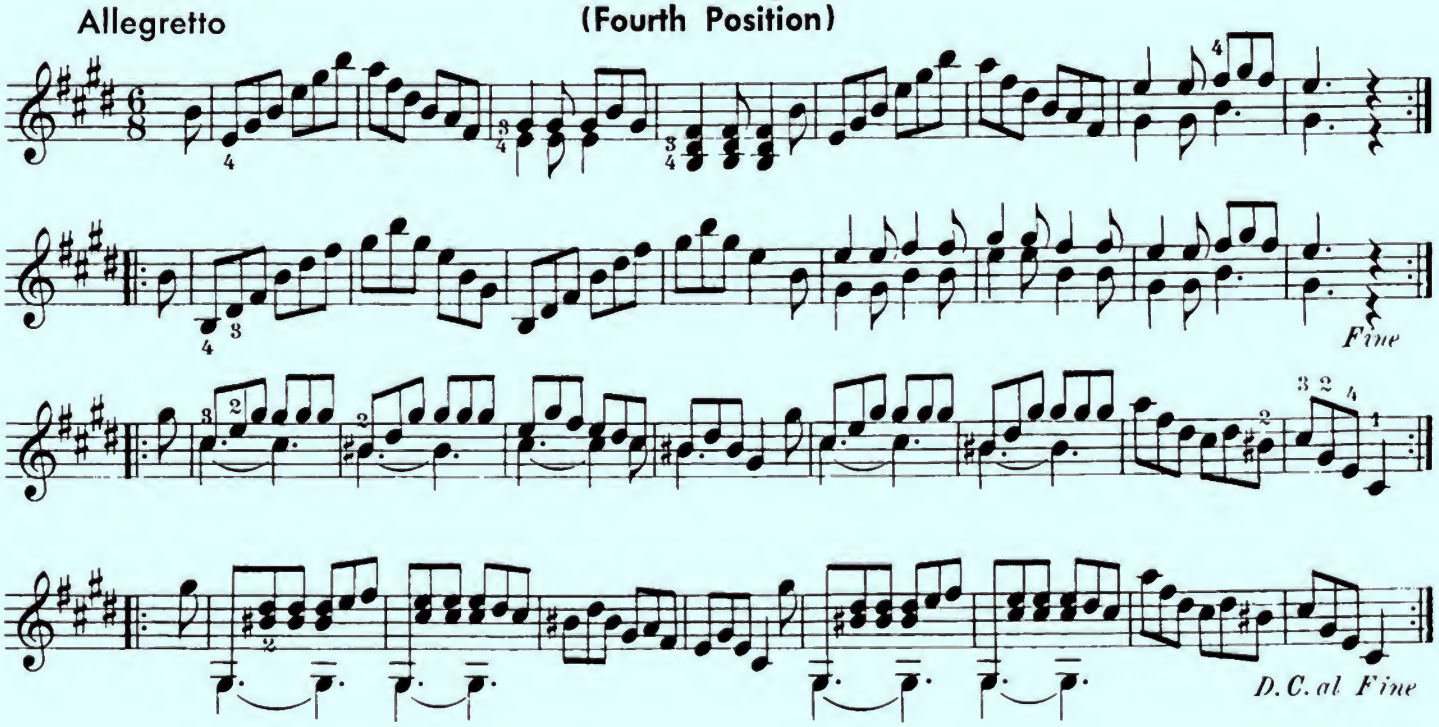
The Harmonized Scale



El Rey

(Fourth Position)

Allegretto

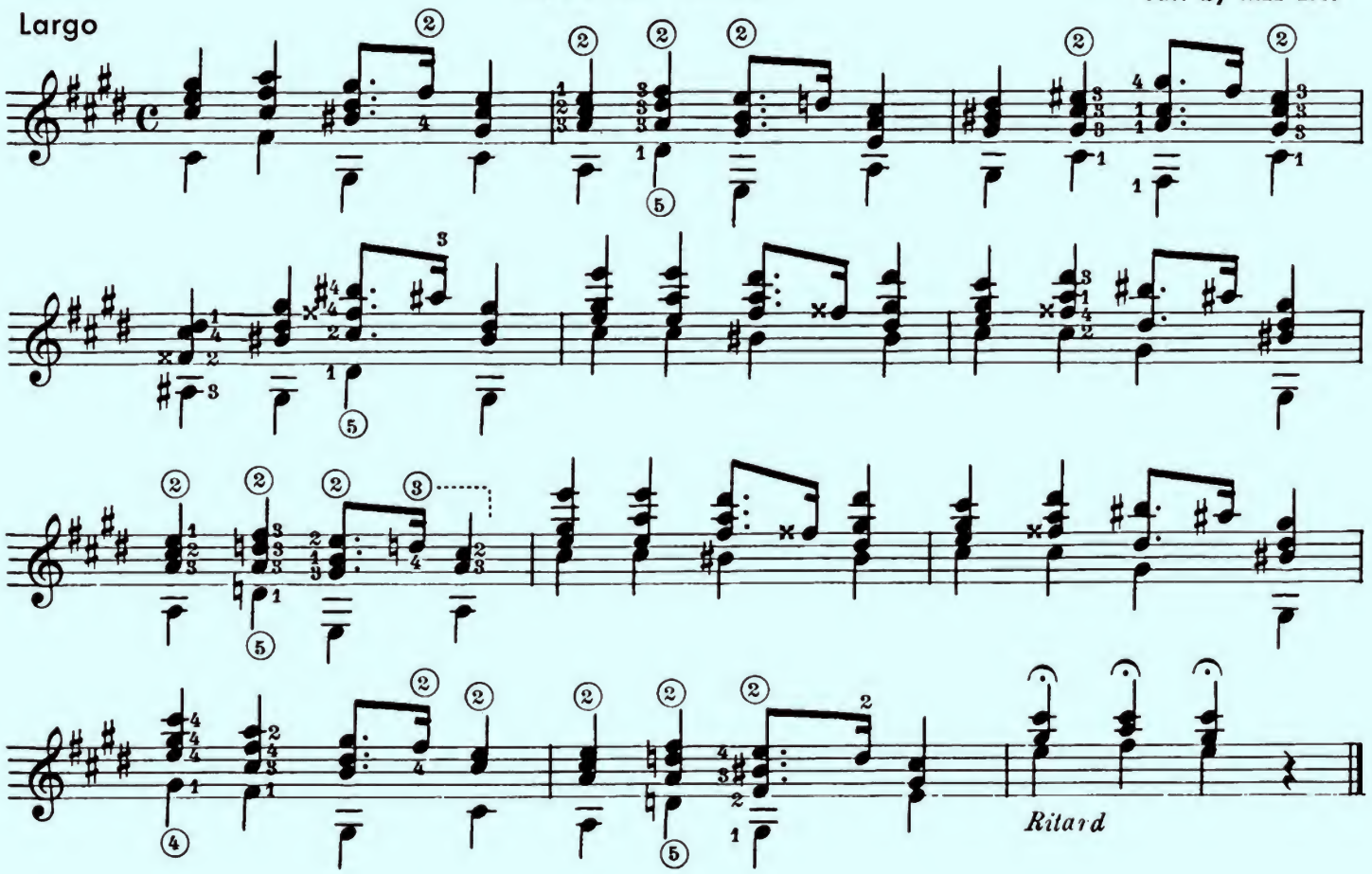


Prelude

Opus 28 No. 20

FREDERIC CHOPIN
Arr. by MEL BAY

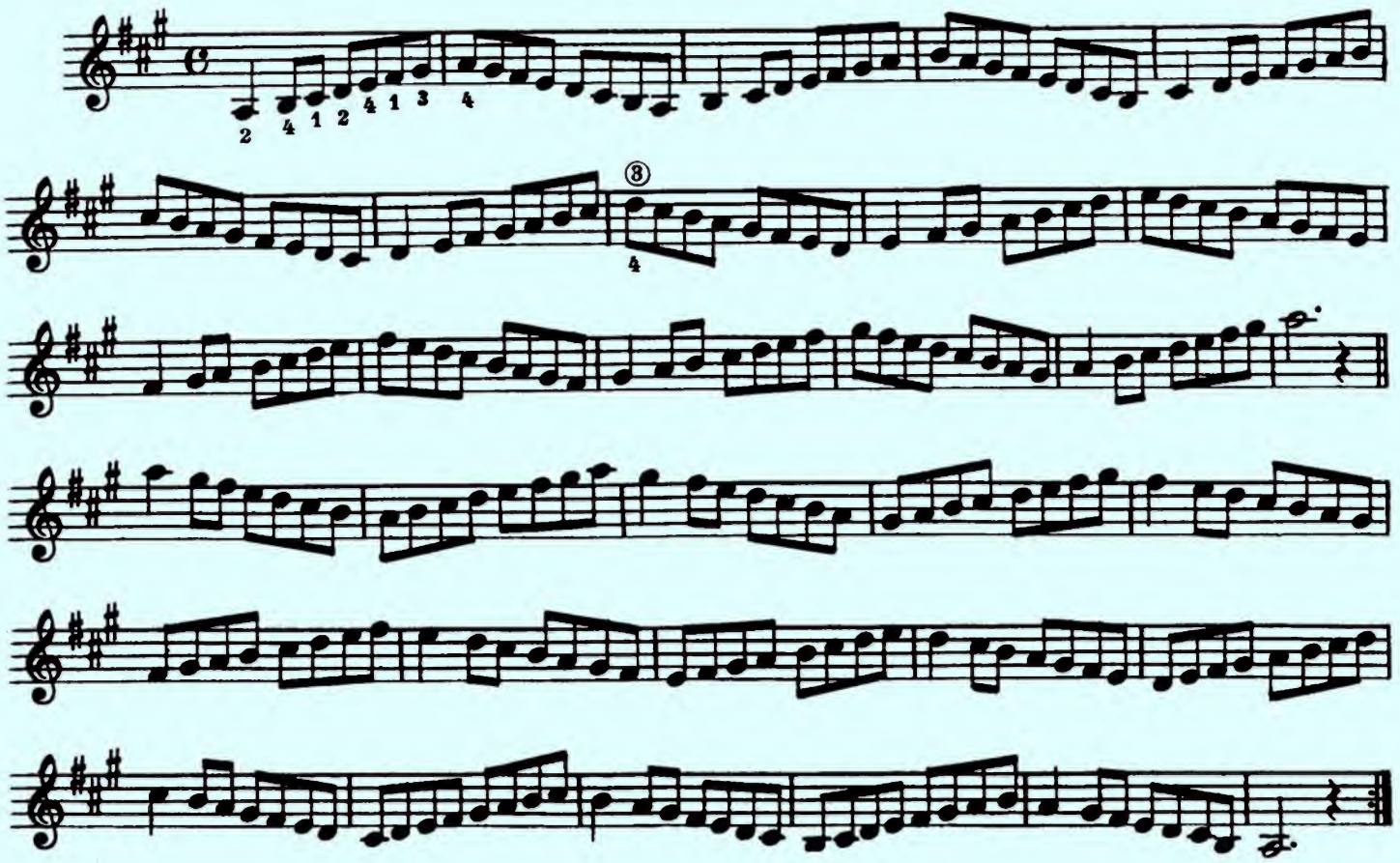
Largo



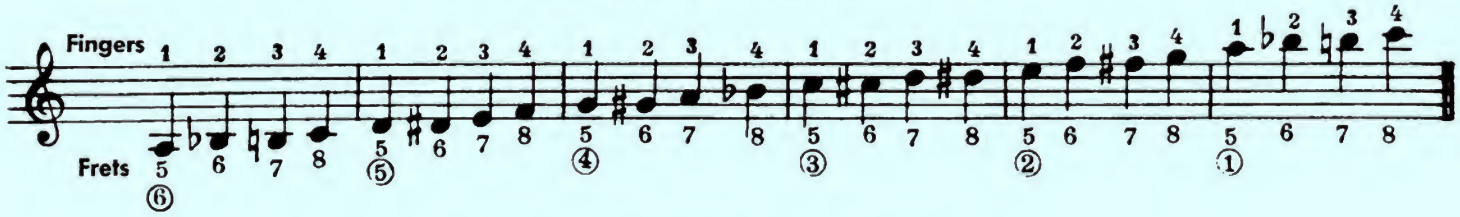
Fourth Position Etude Number Three

Allegro

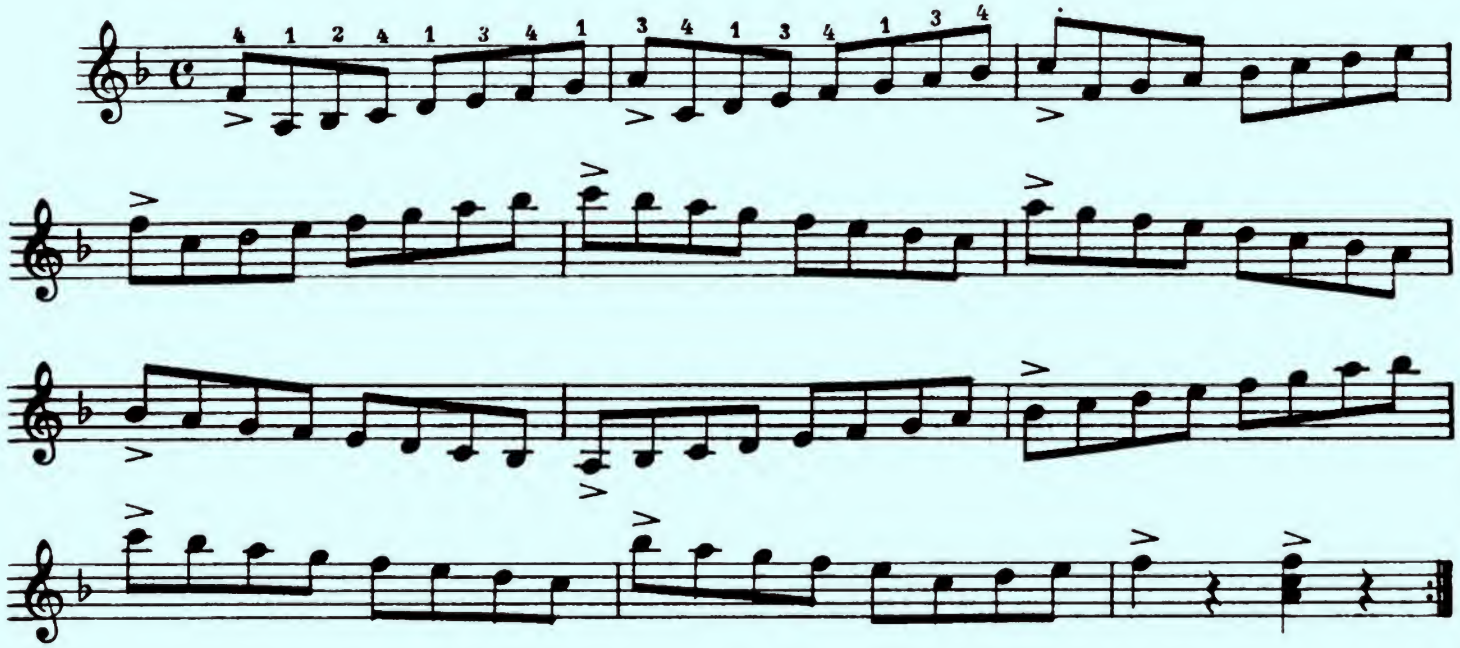
Key of A Major



The Fifth Position



Fifth Position Exercise

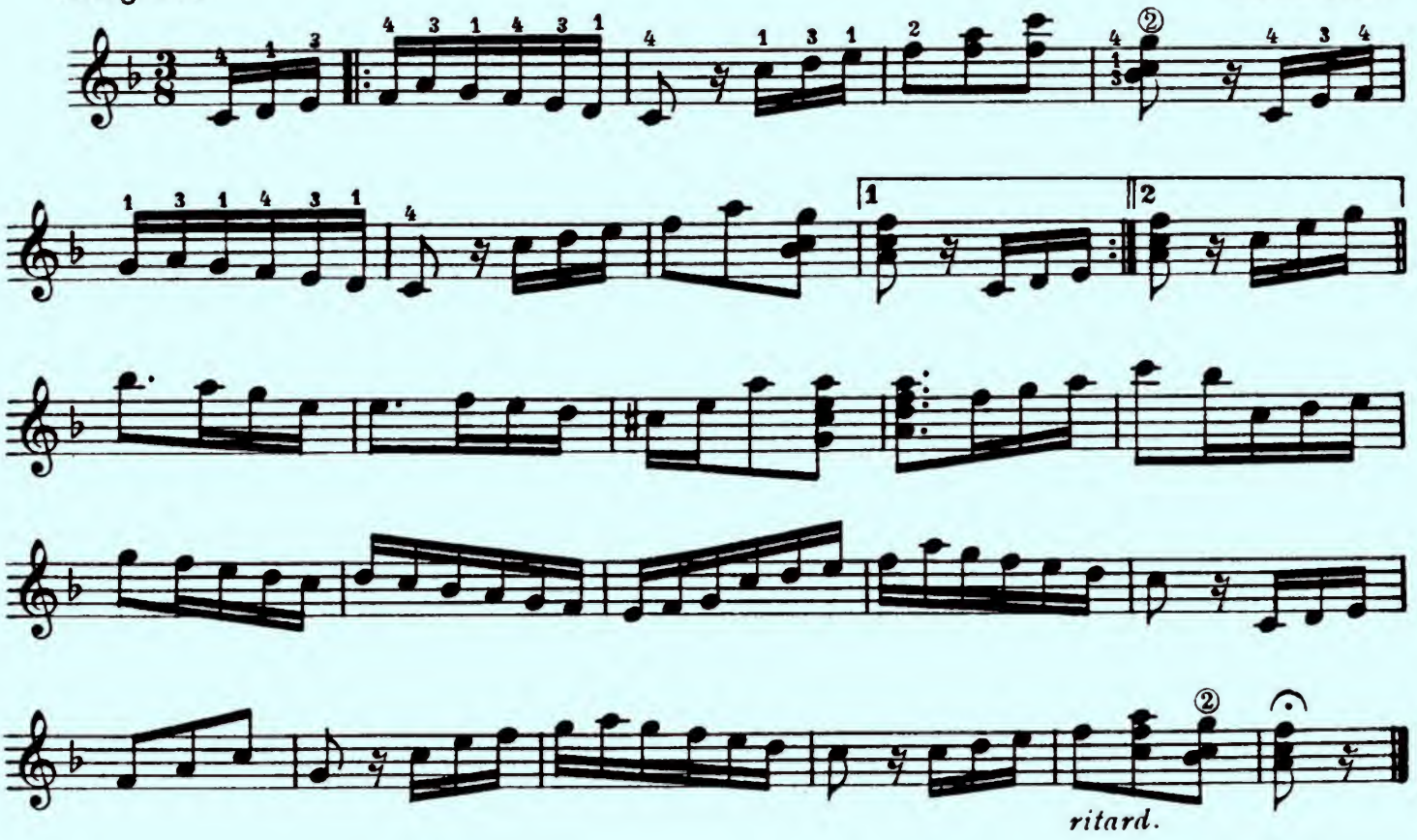


The Commentator

Guitar Solo
Allegretto

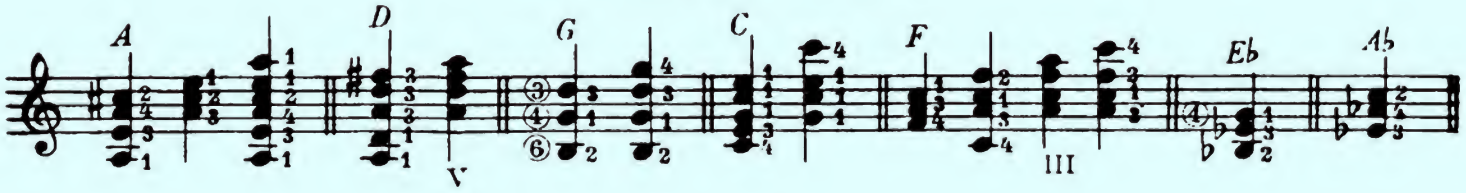
(Fifth Position)

CARCASSI-BAY

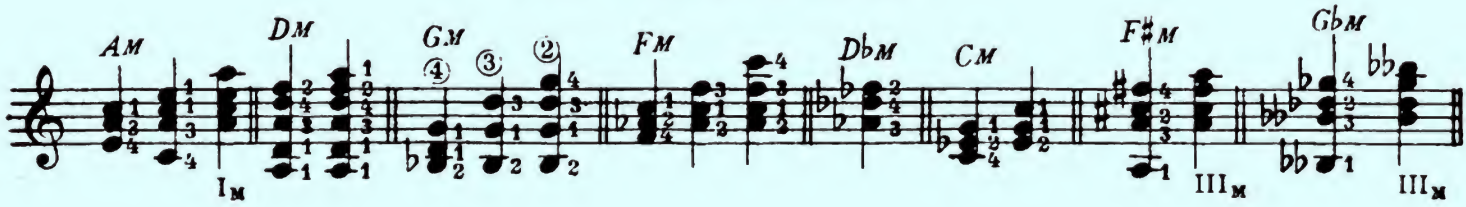


Chords in the Fifth Position

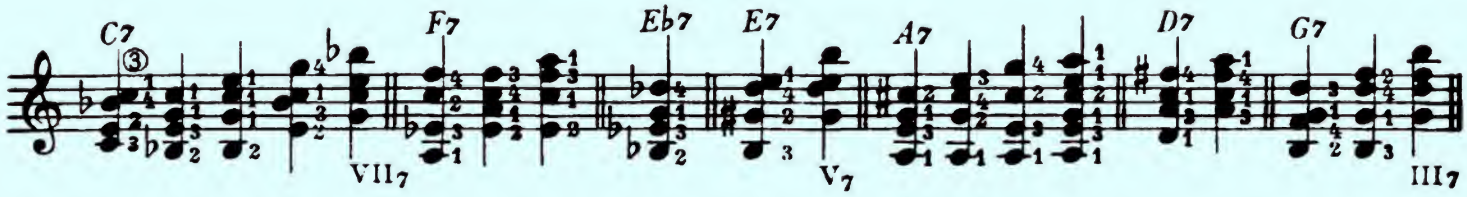
The Major Chords



The Minor Chords



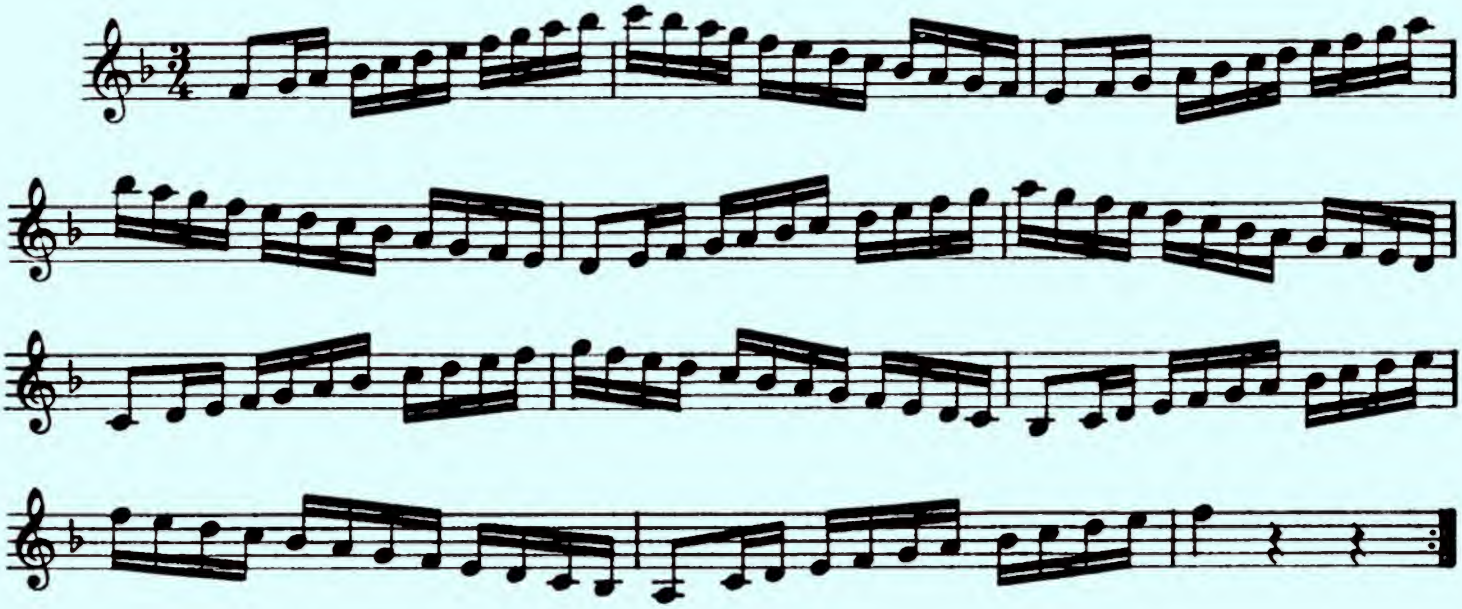
The Seventh Chords



Diminished Chords

Augmented Chords

Fifth Position Etude One



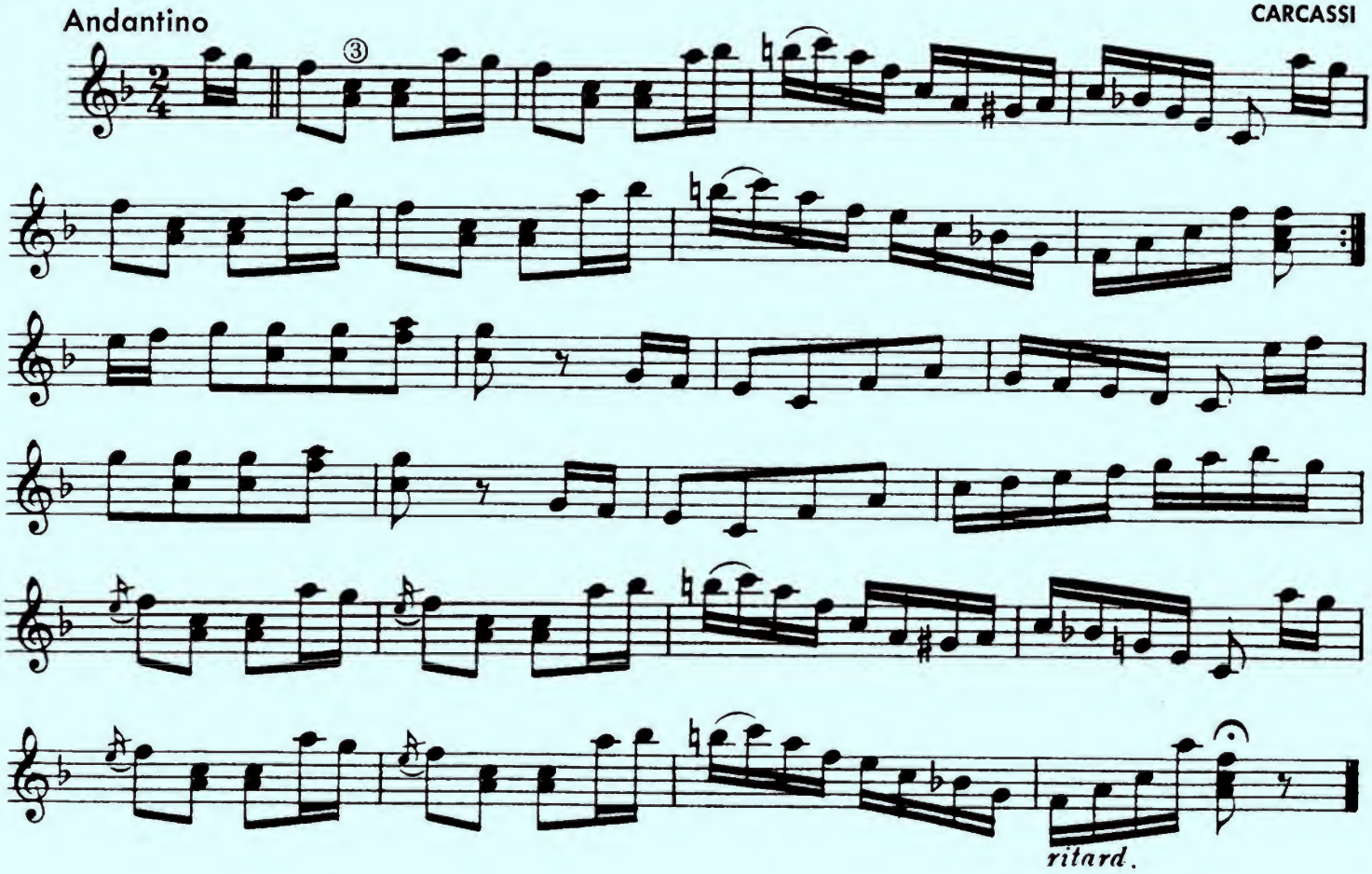
The Court Jester

(Fifth Position)

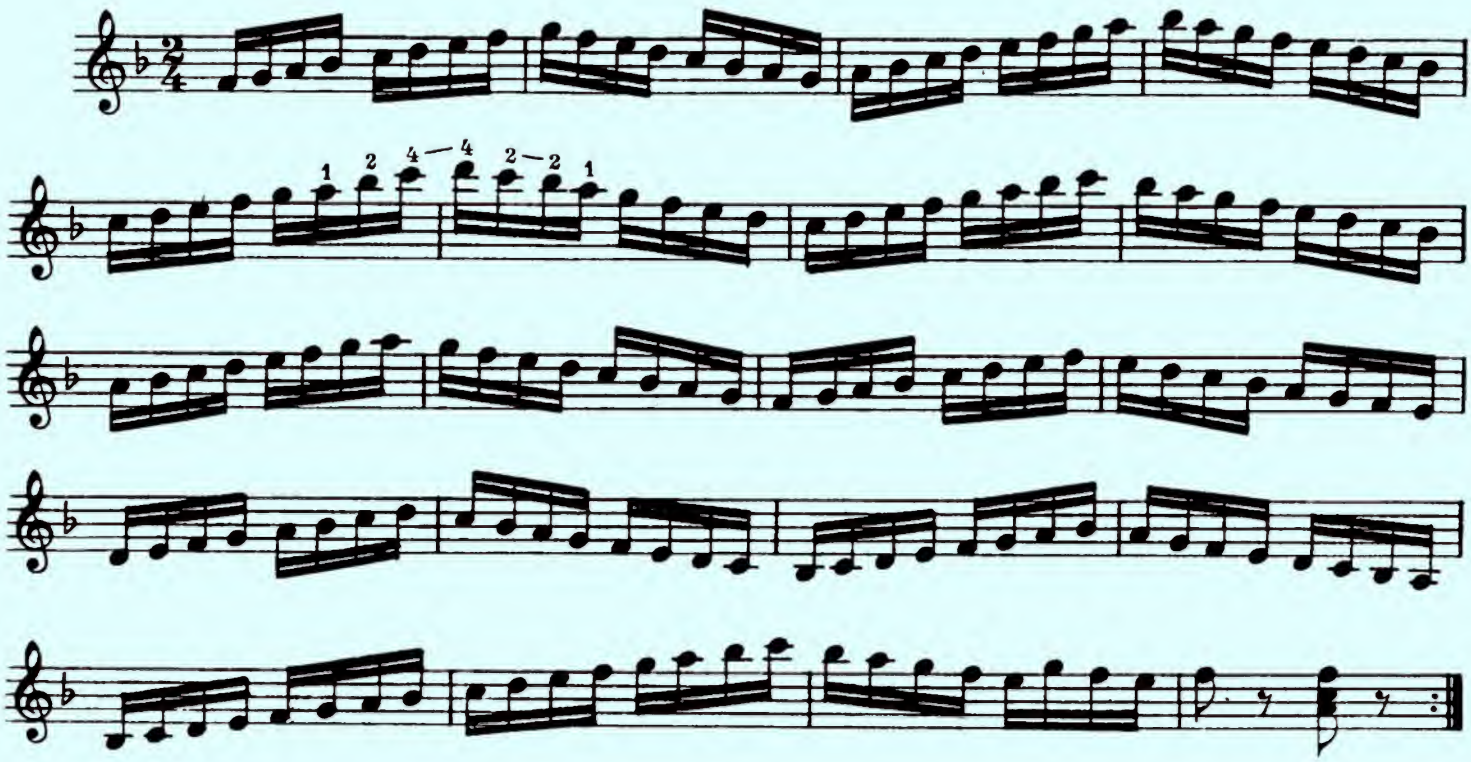
GUITAR SOLO

Andantino

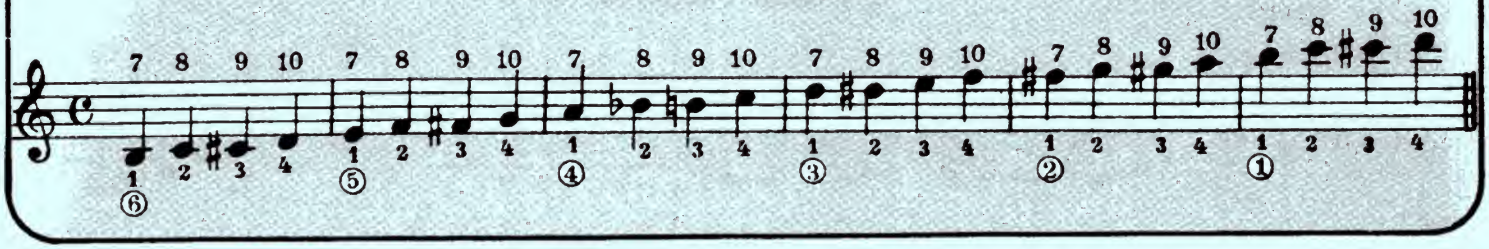
CARCASSI



Fifth Position Etude Number Two

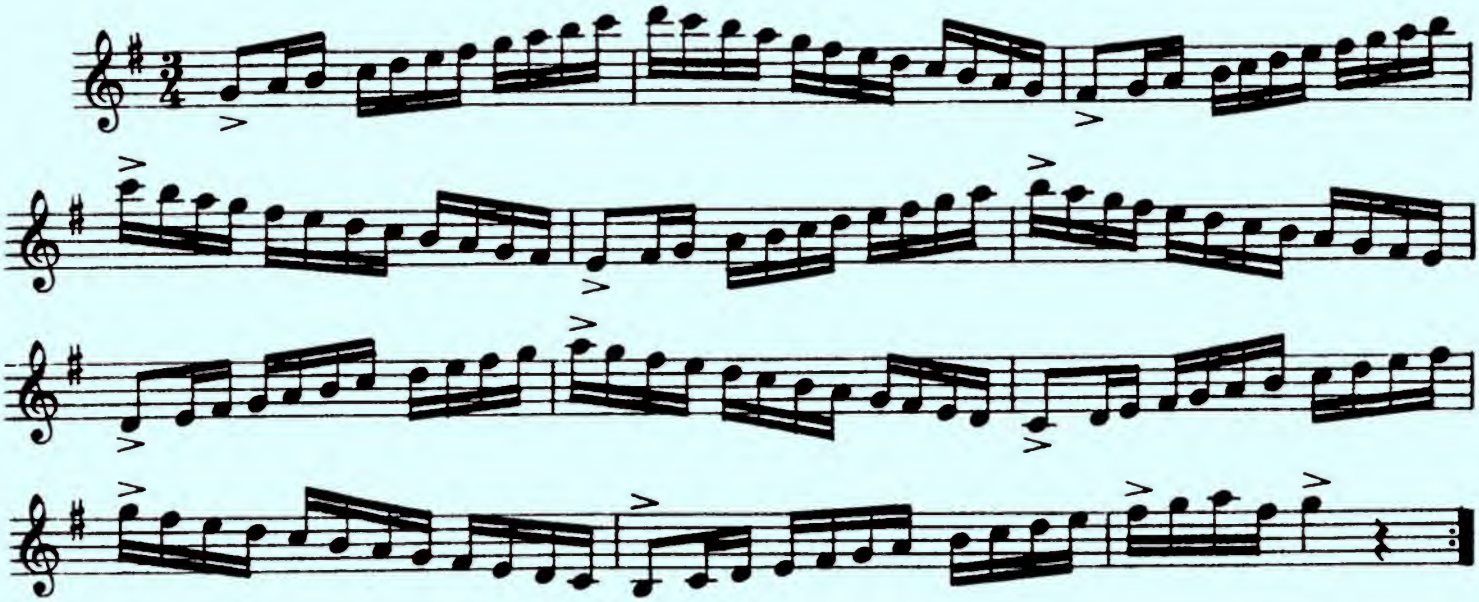


The Seventh Position



Seventh Position Etude Number One

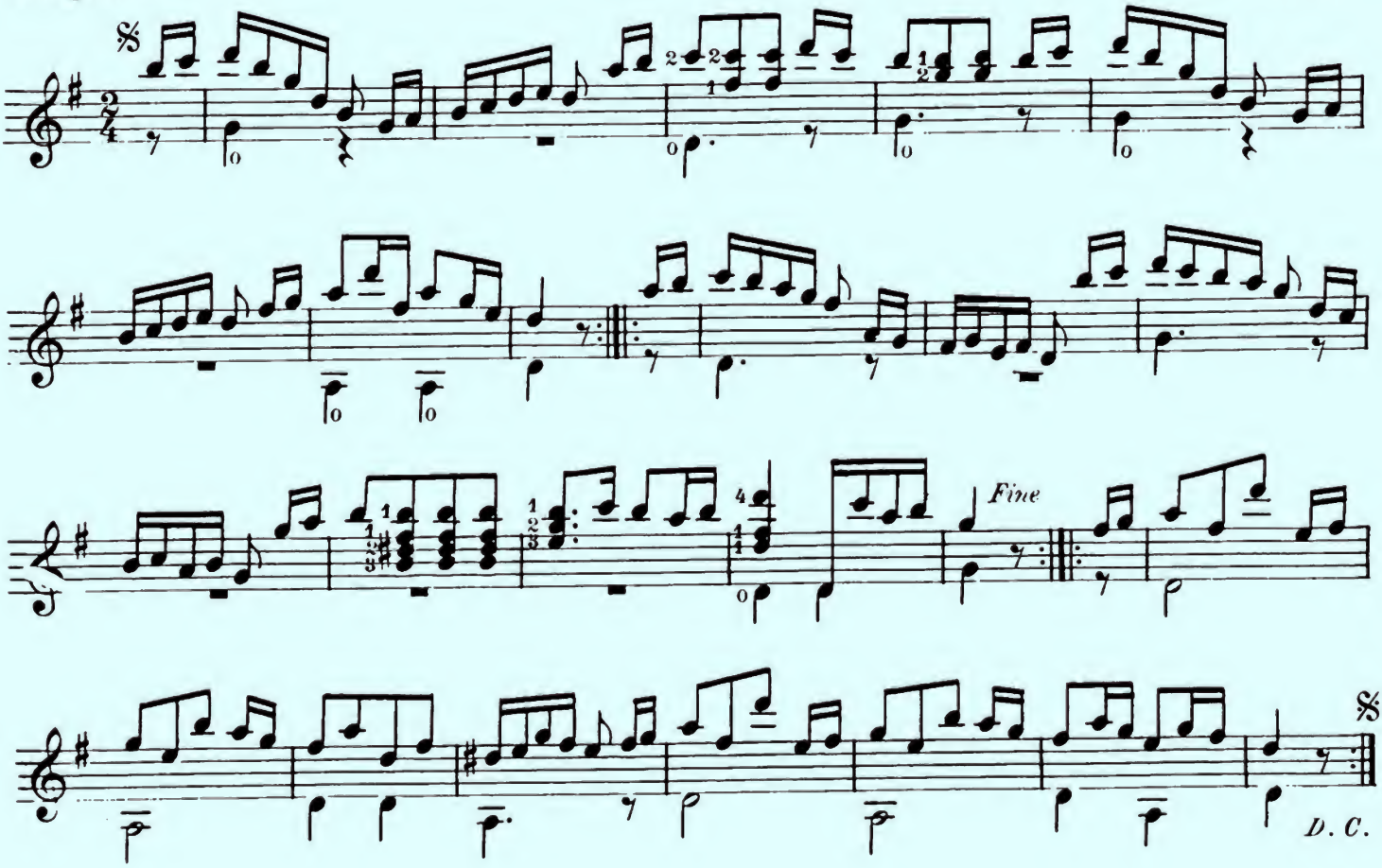
(Repeat Using R.H. Patterns Shown at the Bottom of Page Three)



Rondo

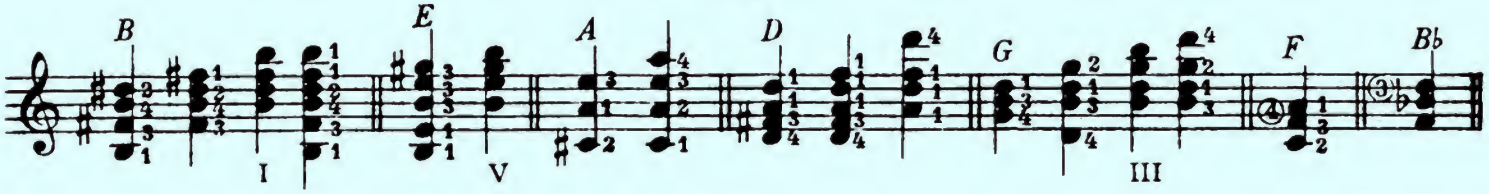
Allegretto

CARCASSI

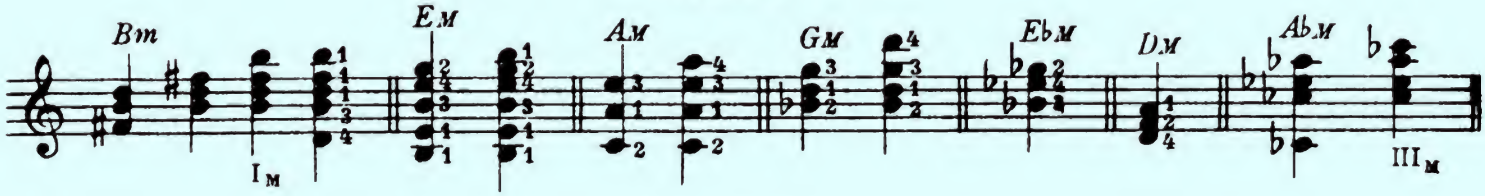


Chords in the Seventh Position

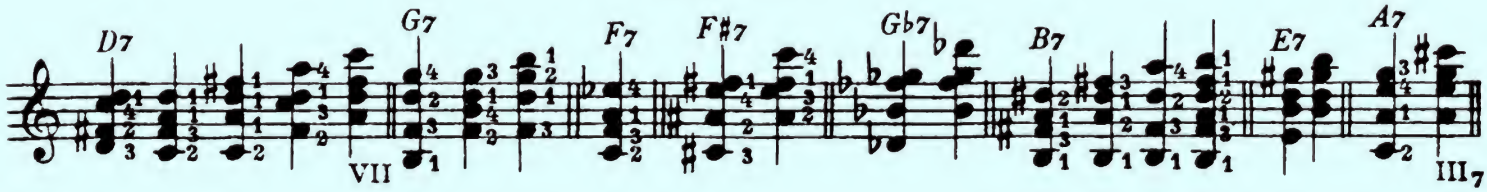
Major



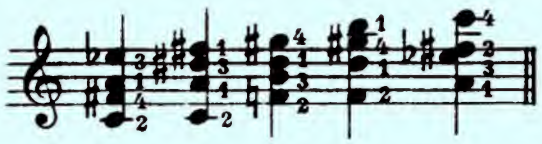
Minor



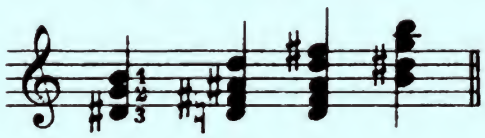
Seventh



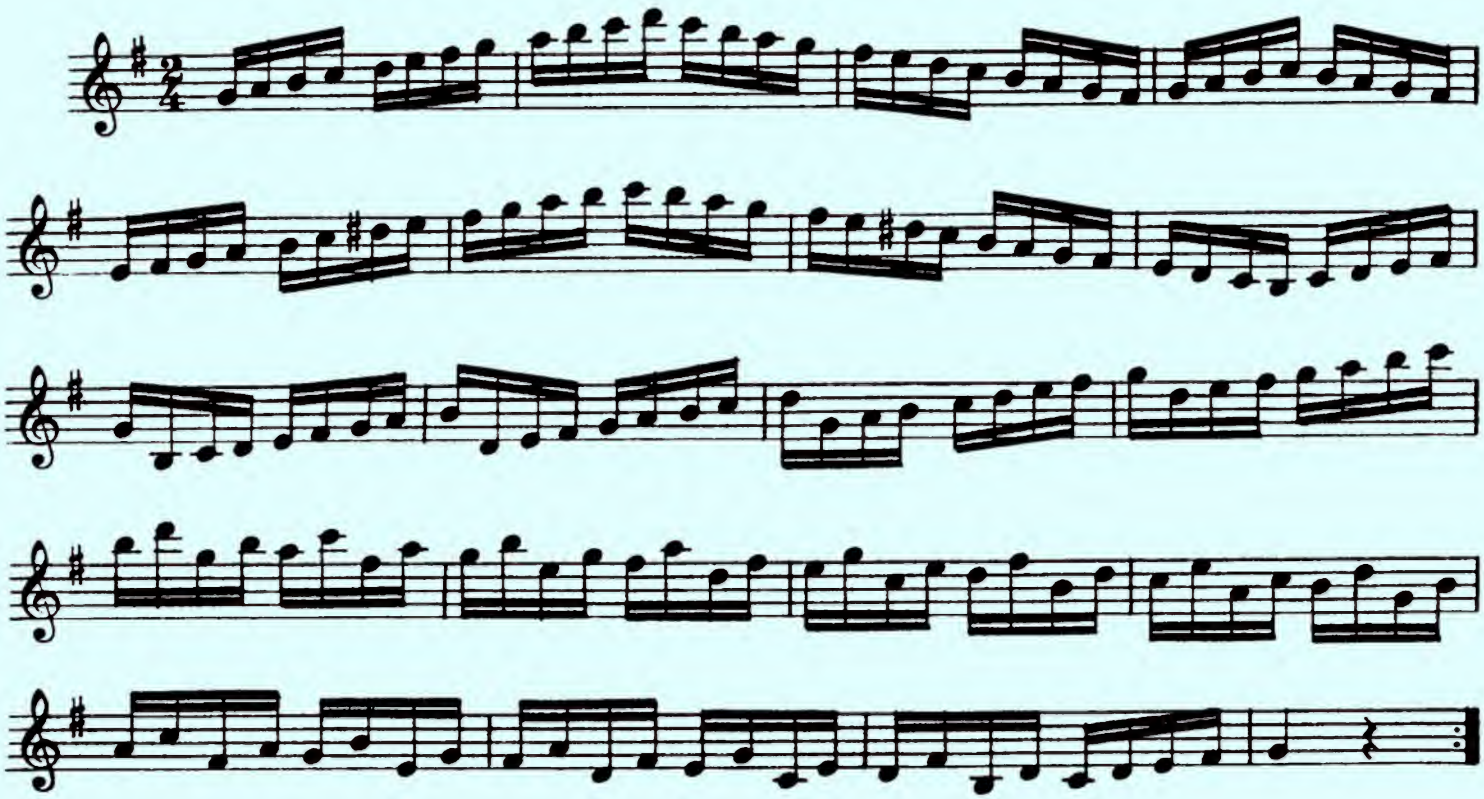
Diminished



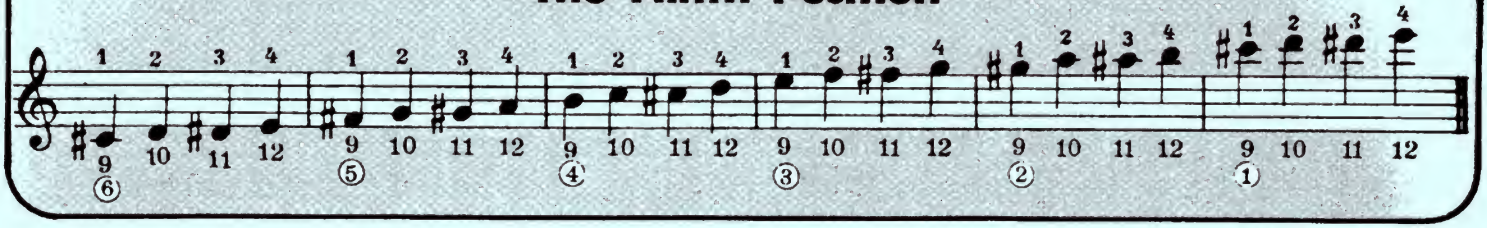
Augmented



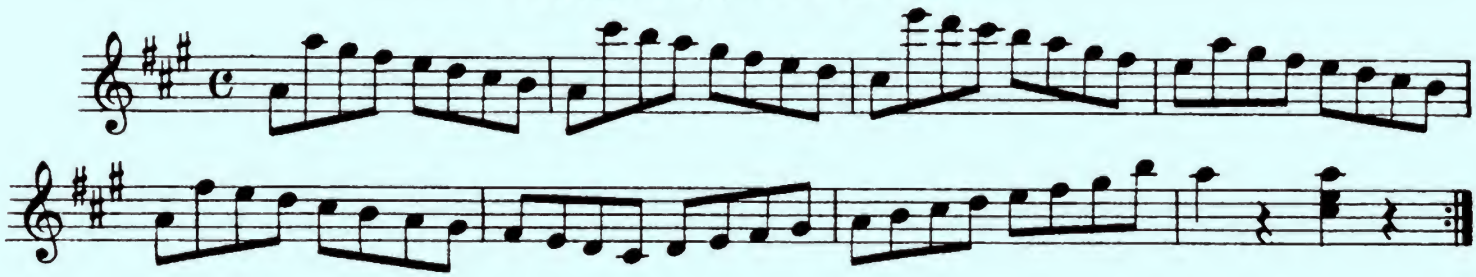
Seventh Position Etude Number Two



The Ninth Position



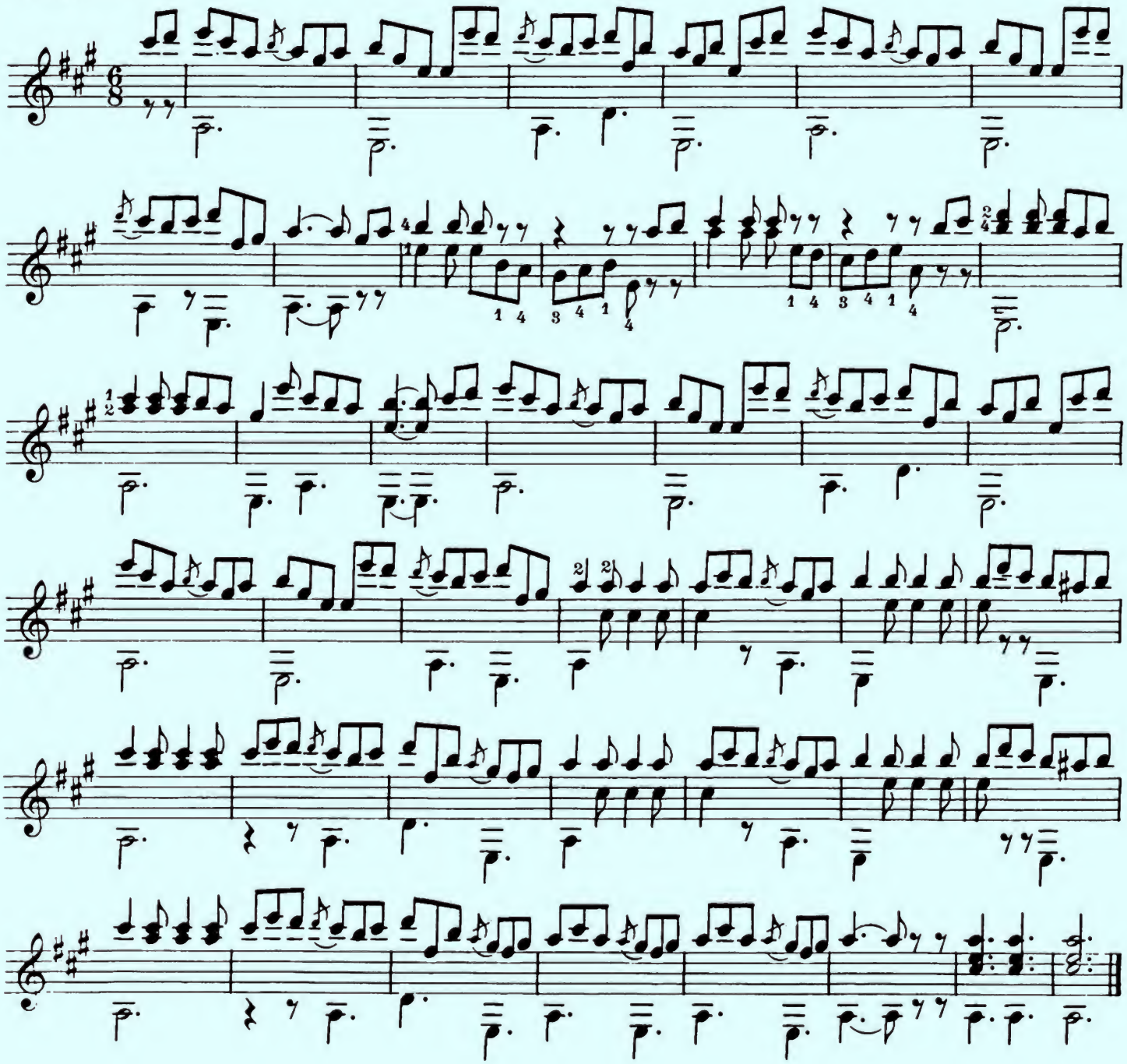
Ninth Position Etude



Matamoras

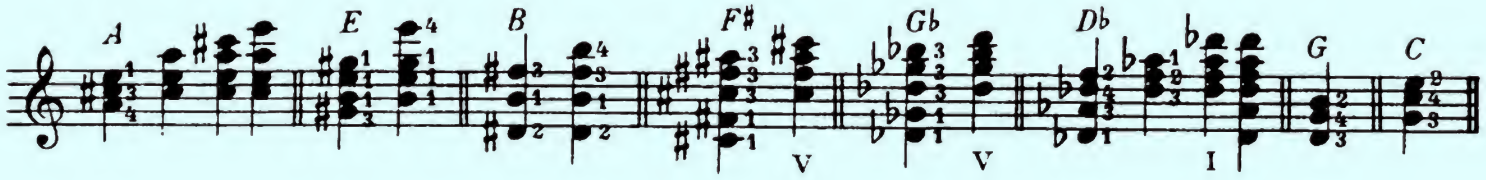
(Ninth Position)

Allegretto

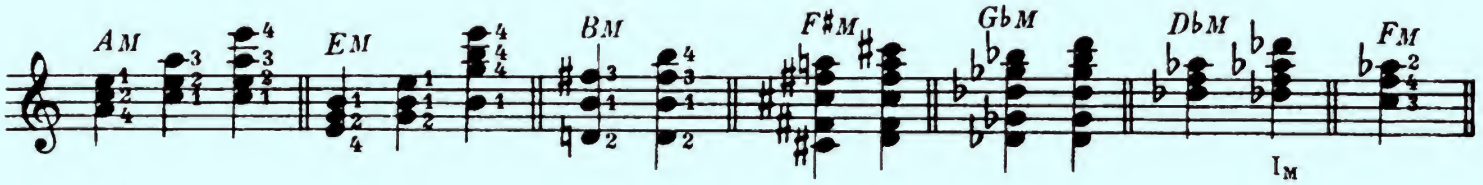


Chords in the Ninth Position

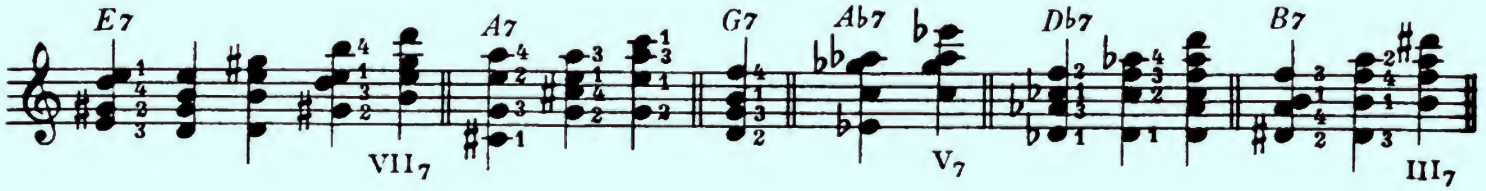
Major



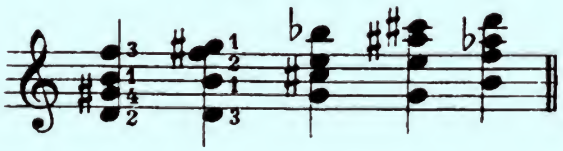
Minor



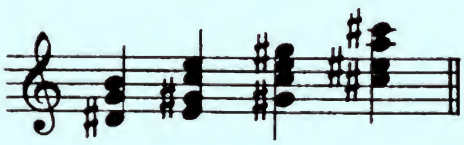
Seventh



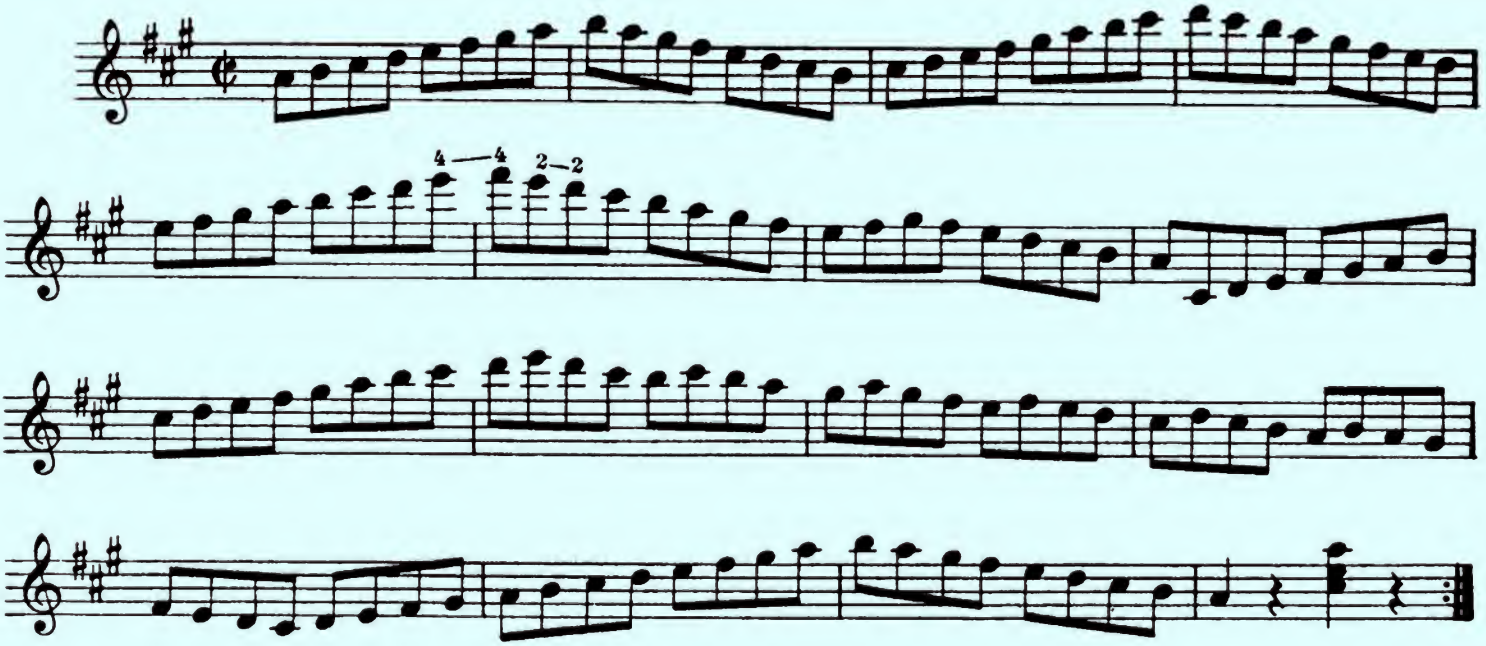
Diminished



Augmented

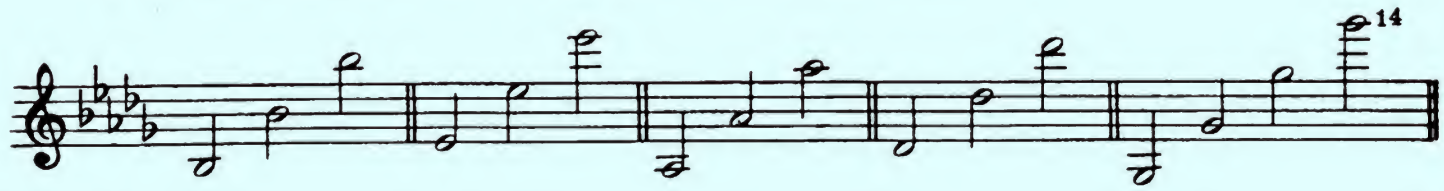


Ninth Position Etude Number Two

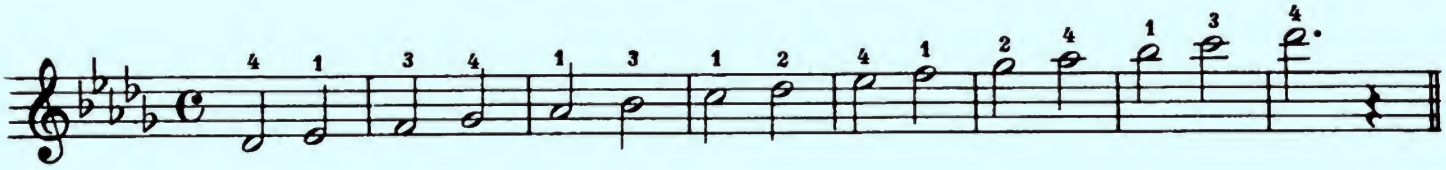


THE KEY OF D-FLAT

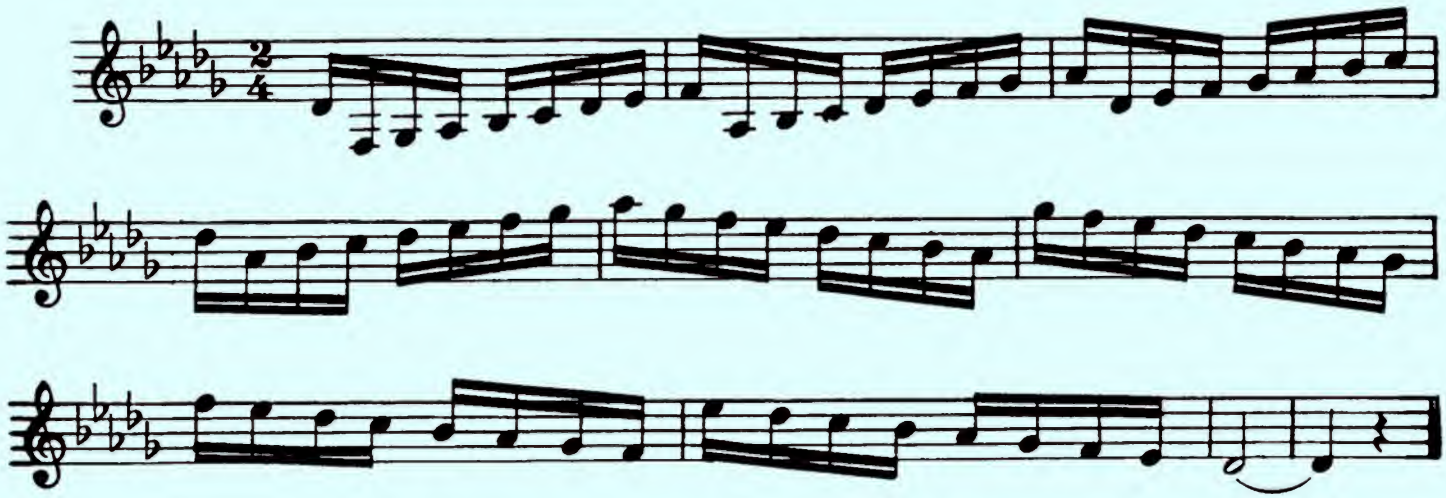
The key of D♭ has five flats. They are B♭, E♭, A♭, D♭ and G♭.



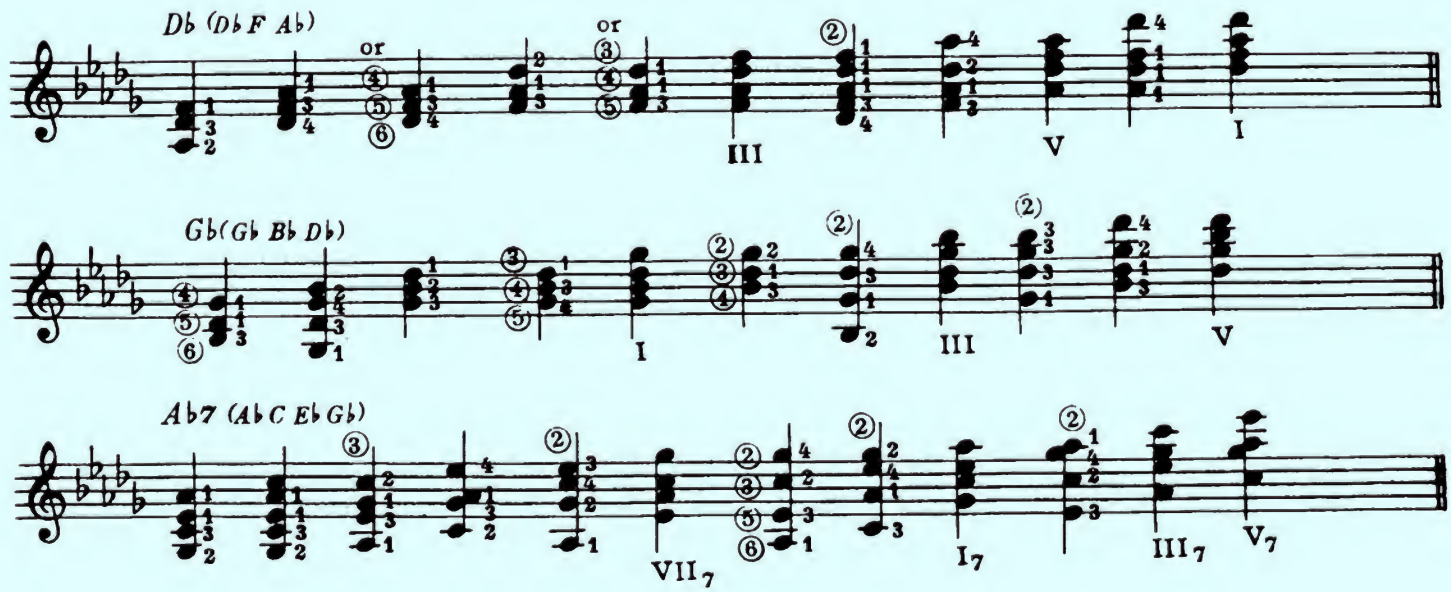
The D-Flat Major Scale



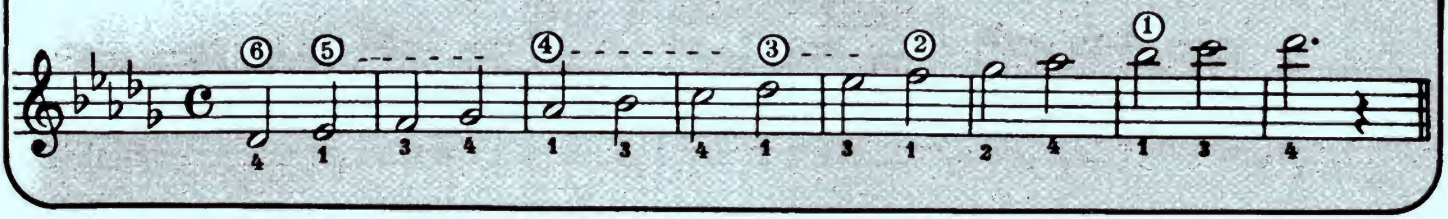
Etude in the First Position



The Chords in the Key of D-Flat

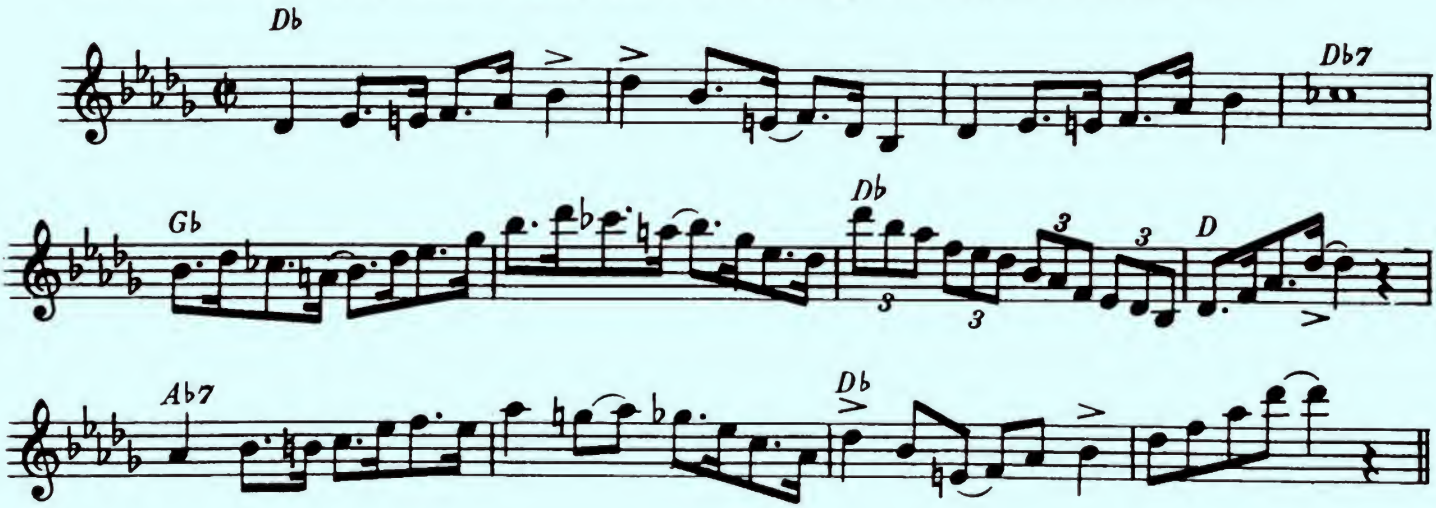


The D-Flat Scale in the Sixth Position

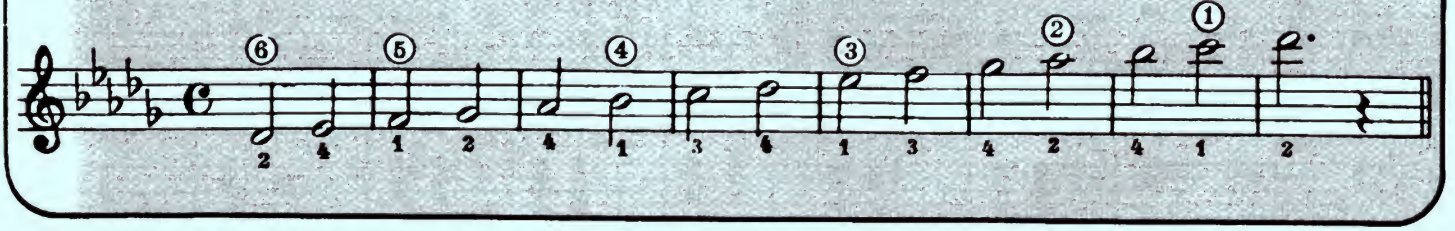


Recreation

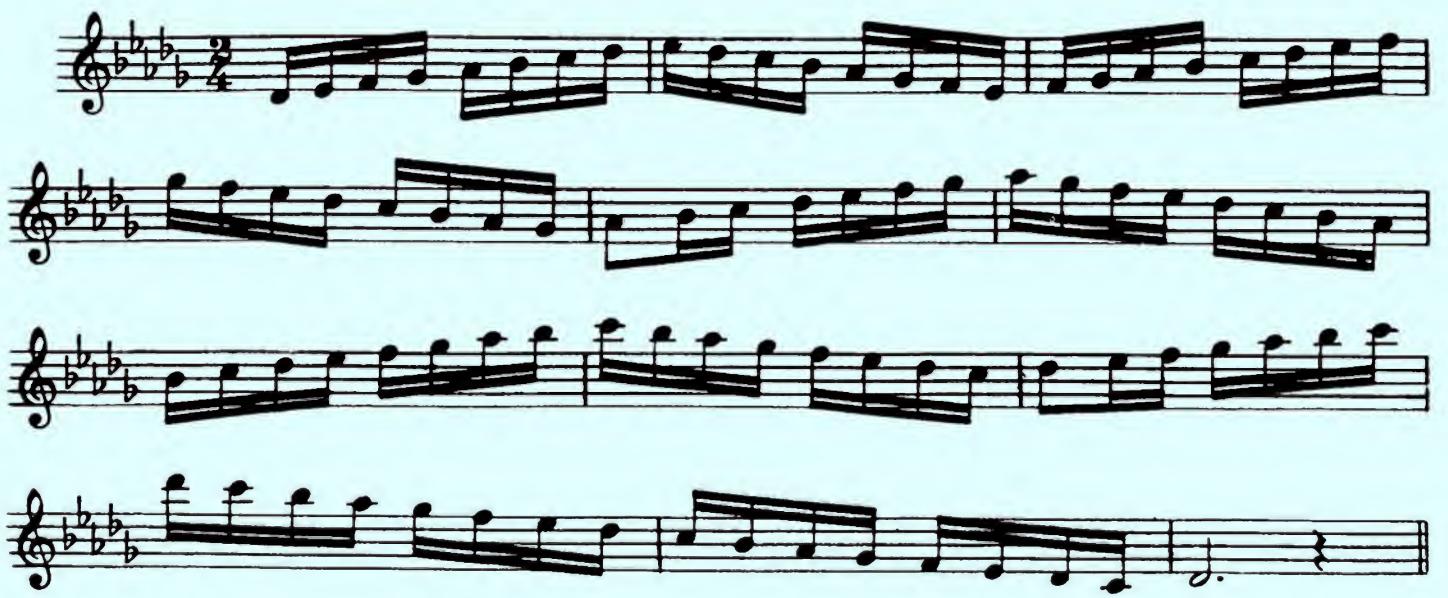
Play the following study with a steady even beat keeping it entirely in the Sixth Position.



The D-Flat Scale in the Eighth Position

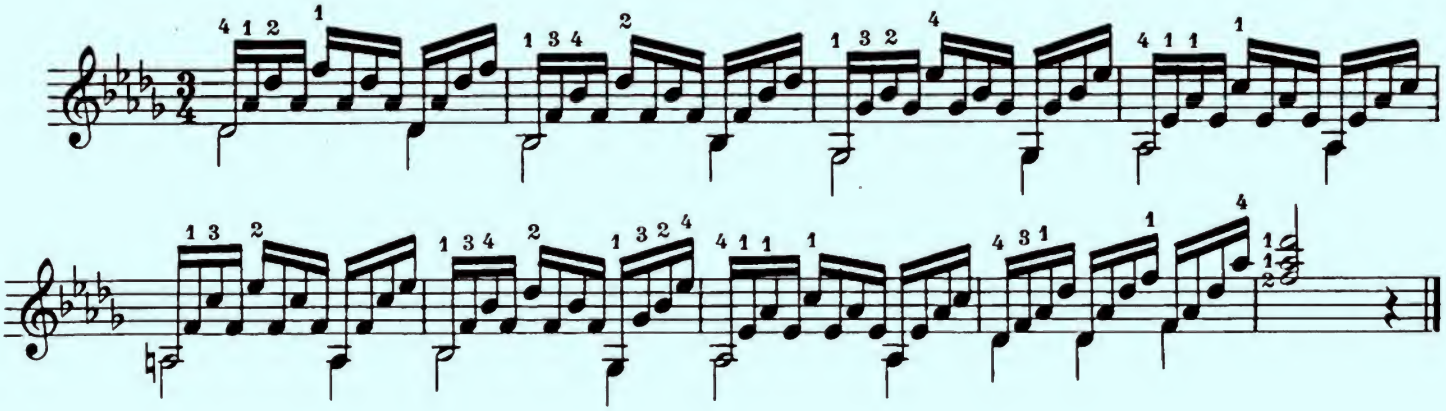


Eighth Position Exercise



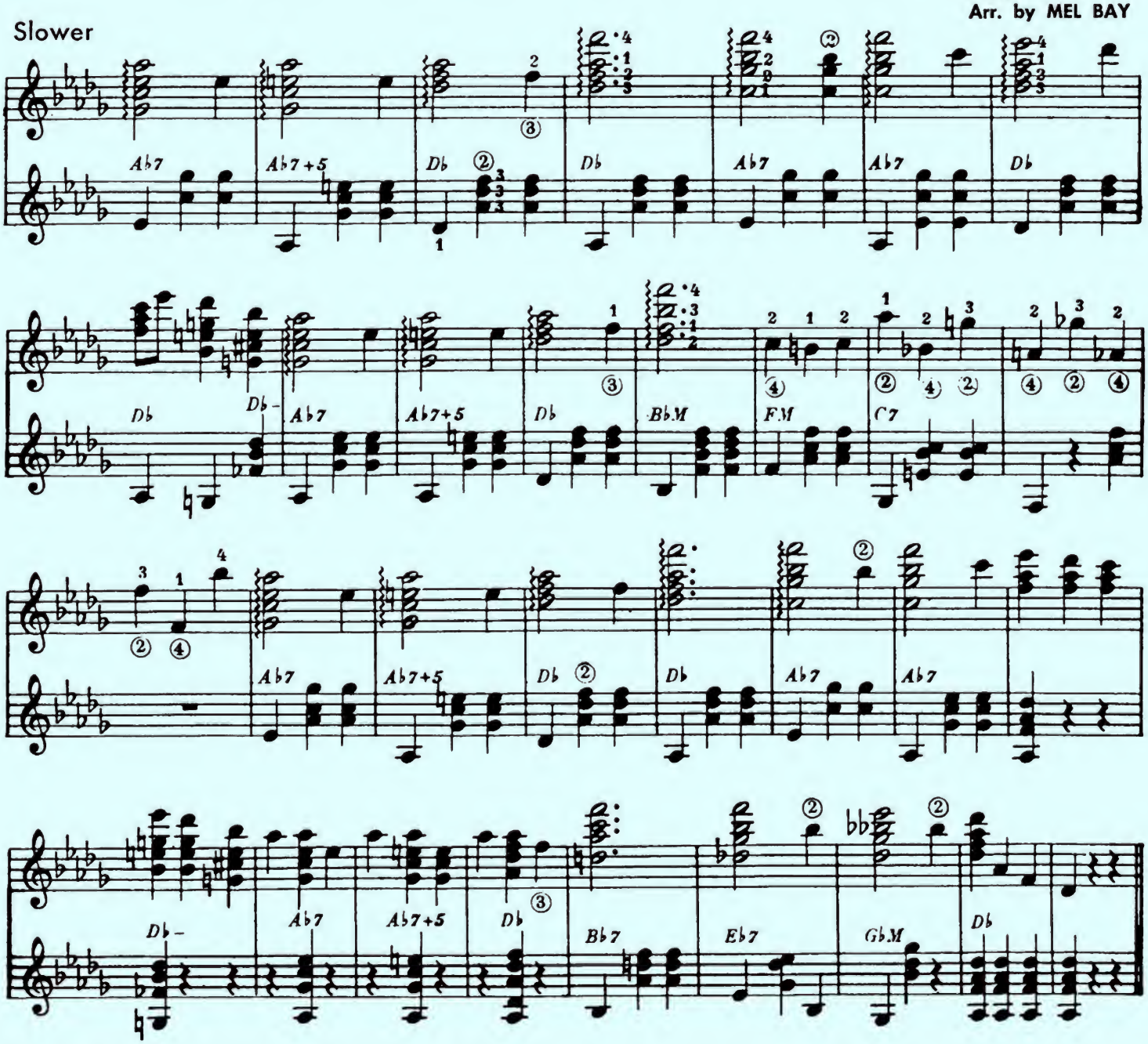
Employ the Four Established R.H. Finger Patterns.

Prelude



Theme from the "Minute Waltz"

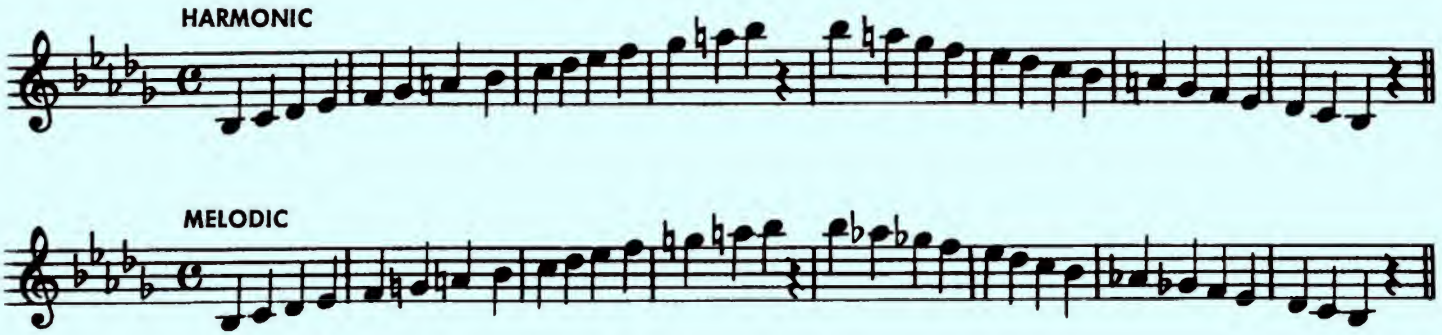
FREDERIC CHOPIN
Arr. by MEL BAY



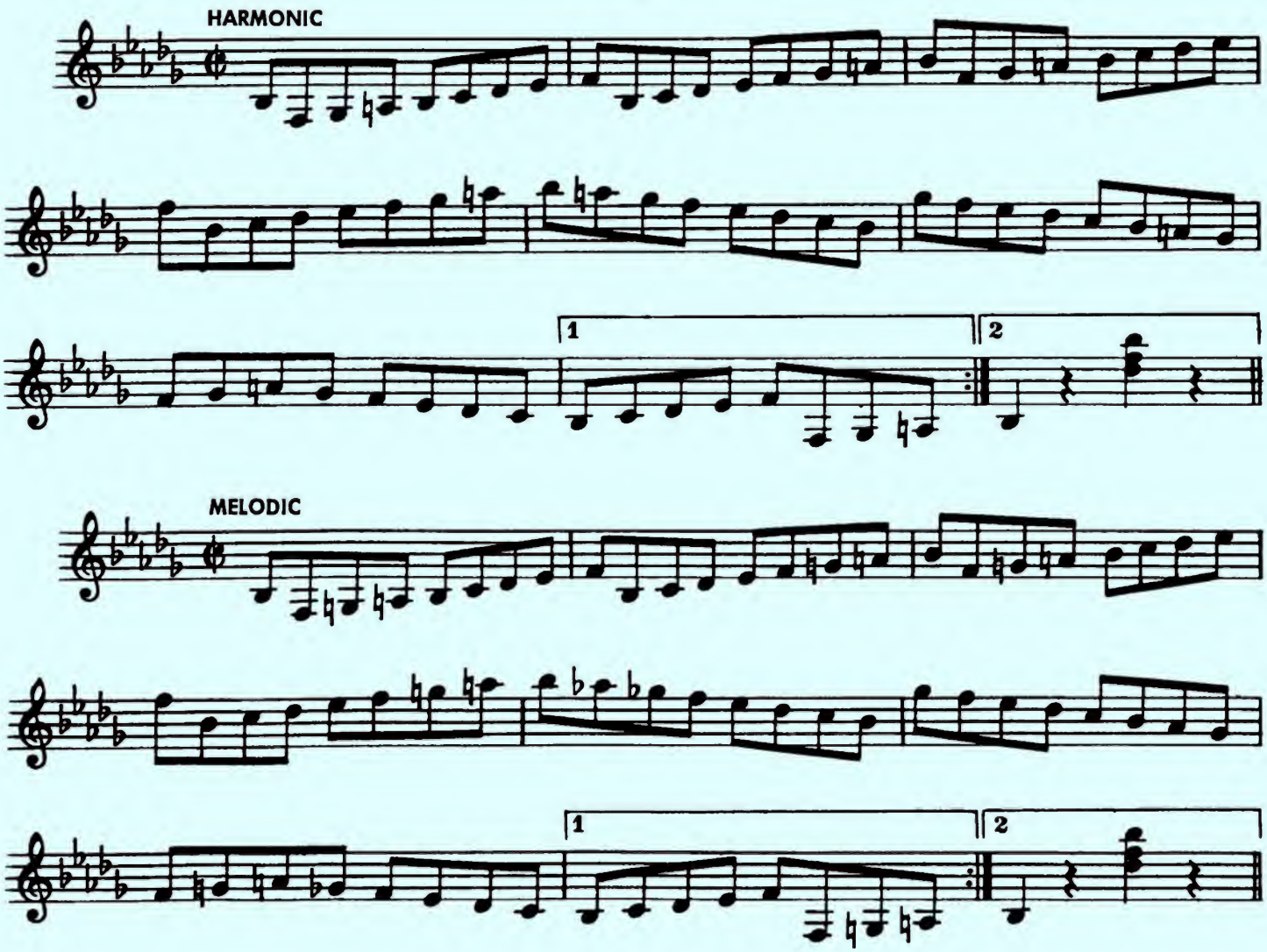
THE KEY OF B-FLAT MINOR

(Relative to D-Flat Major)

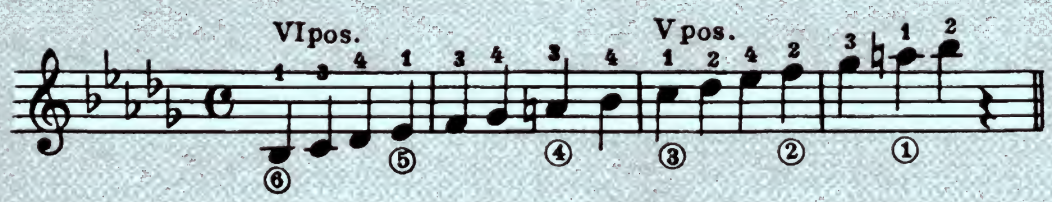
The B-Minor Scales



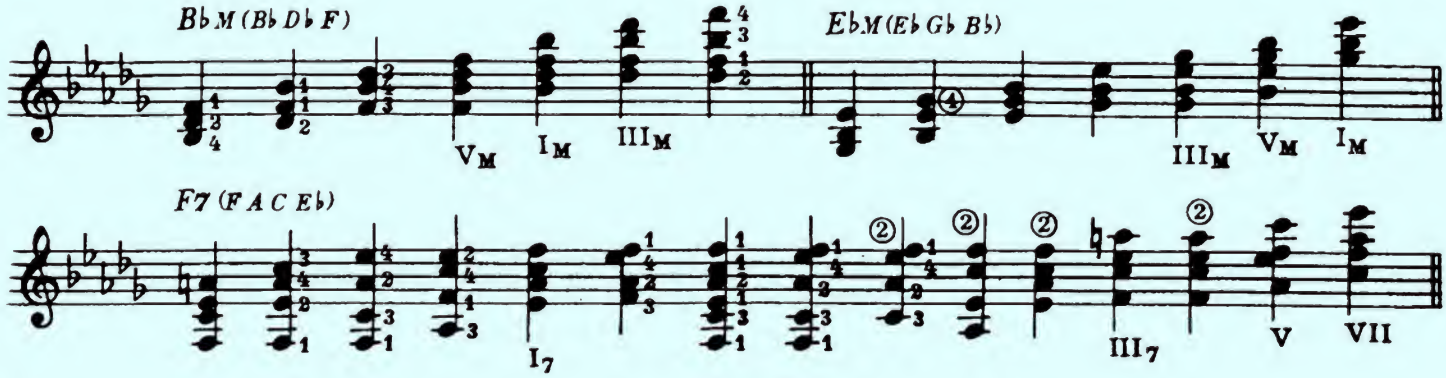
ETUDE



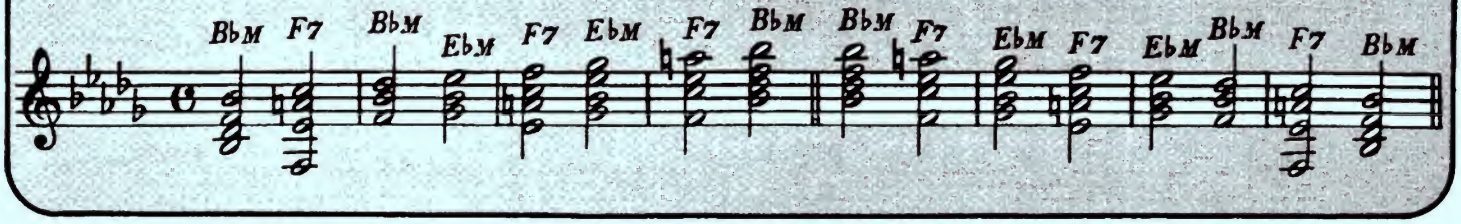
The Harmonic Mode in Position



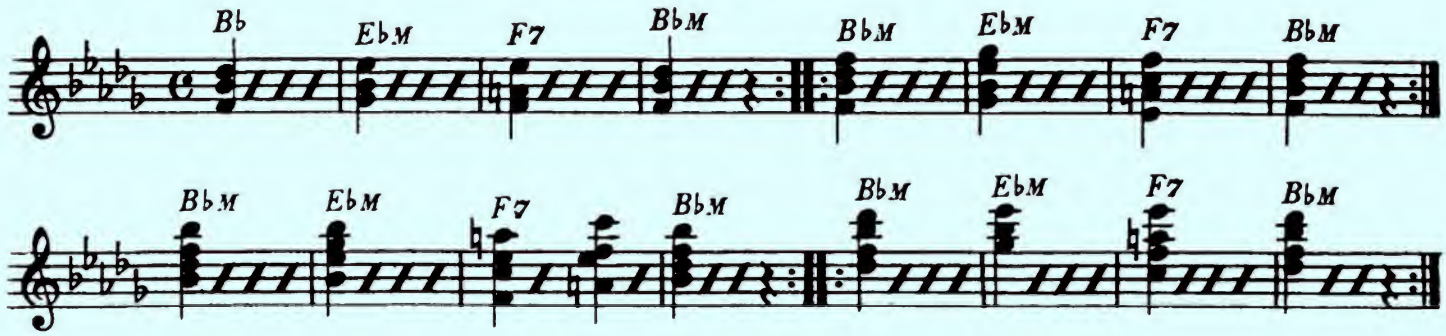
The Chords in the Key of B-Flat Minor



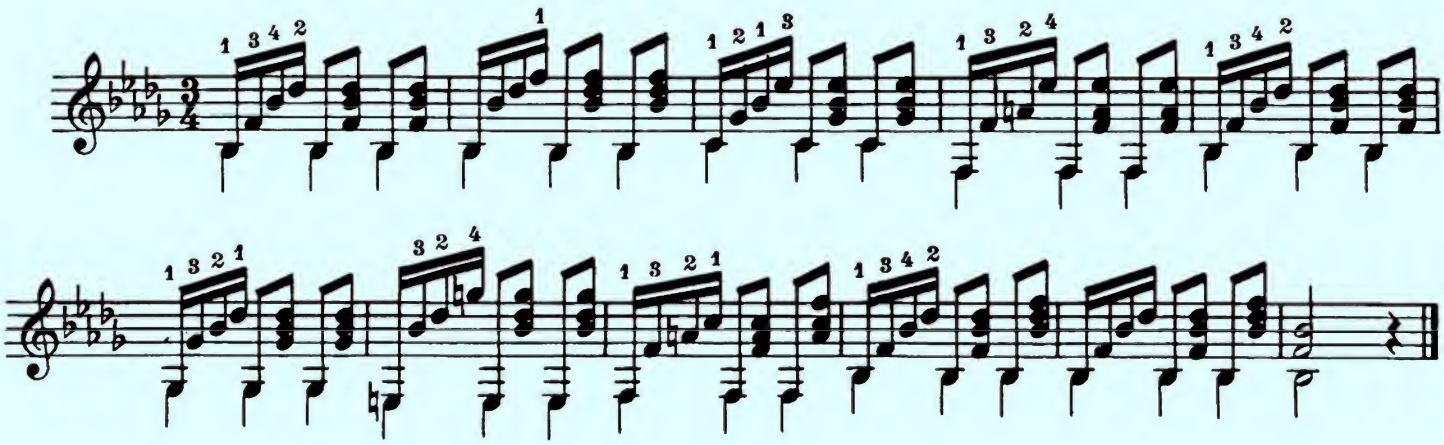
The Harmonized Scale



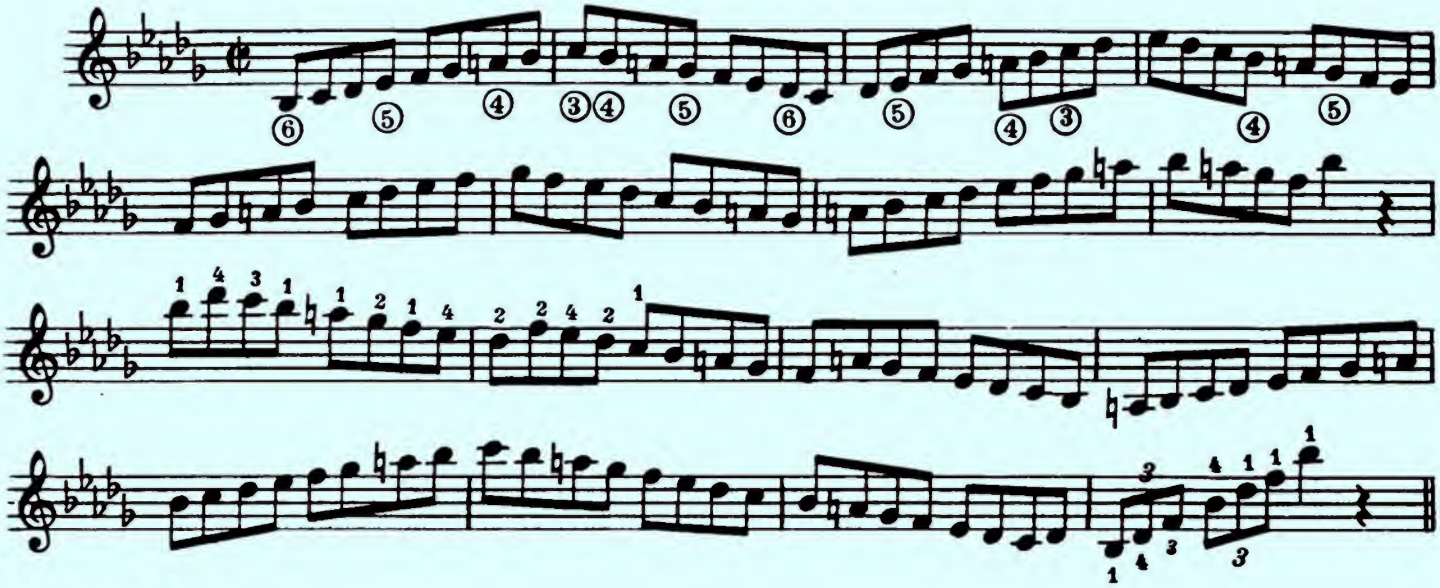
Chord Etude



Prelude in B♭ Minor



Position Etude in B♭ Minor

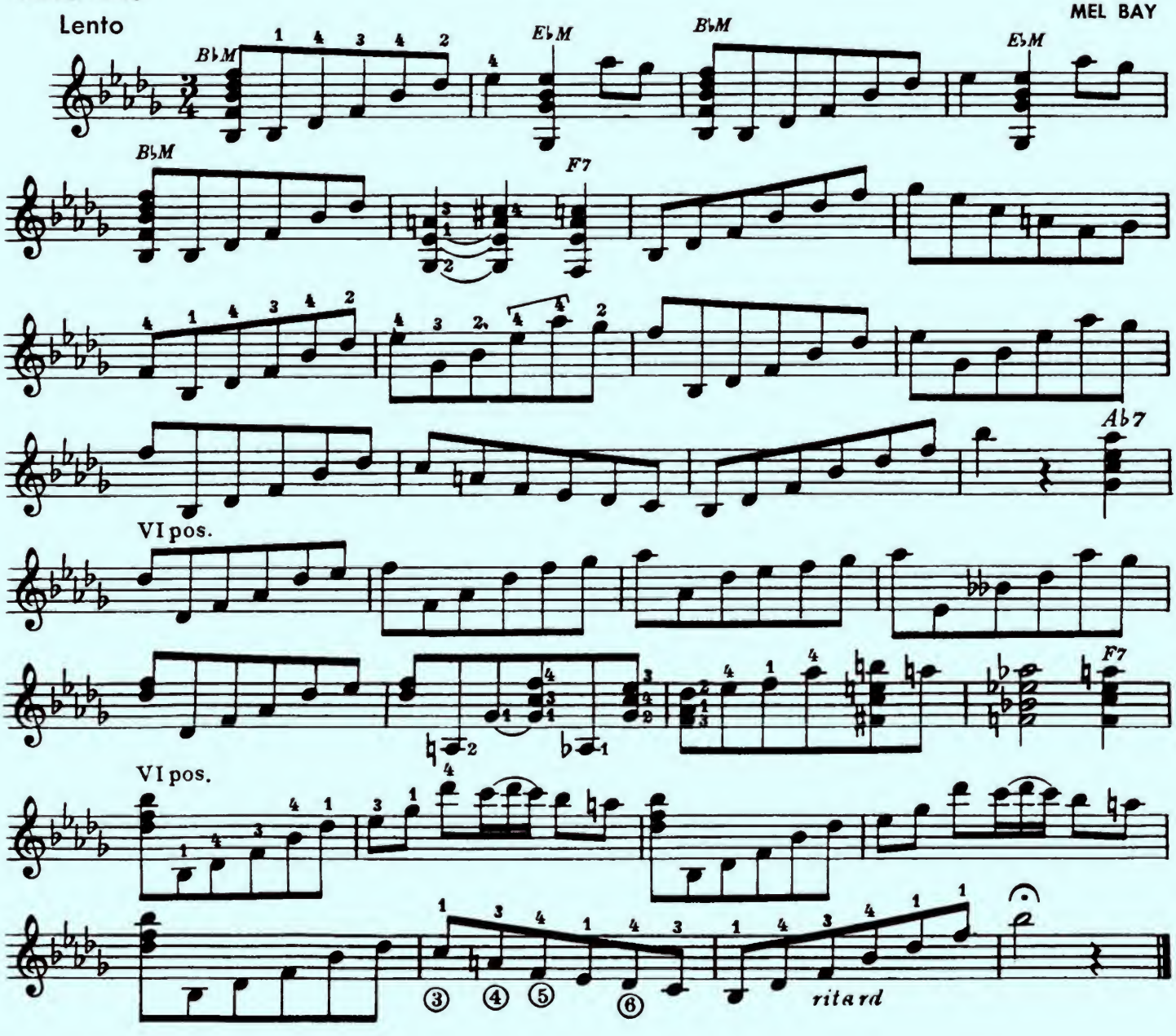


Lazy Evening

Guitar Solo

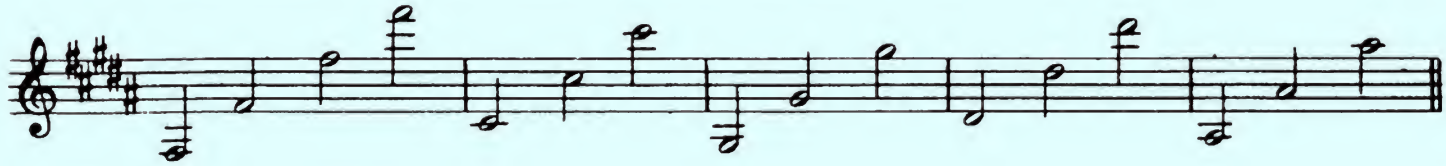
Lento

MEL BAY



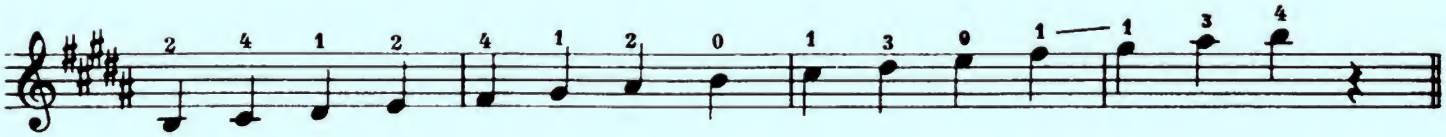
THE KEY OF B MAJOR

The key of B has five sharps. They are: F♯, C♯, G♯, D♯ and A♯.

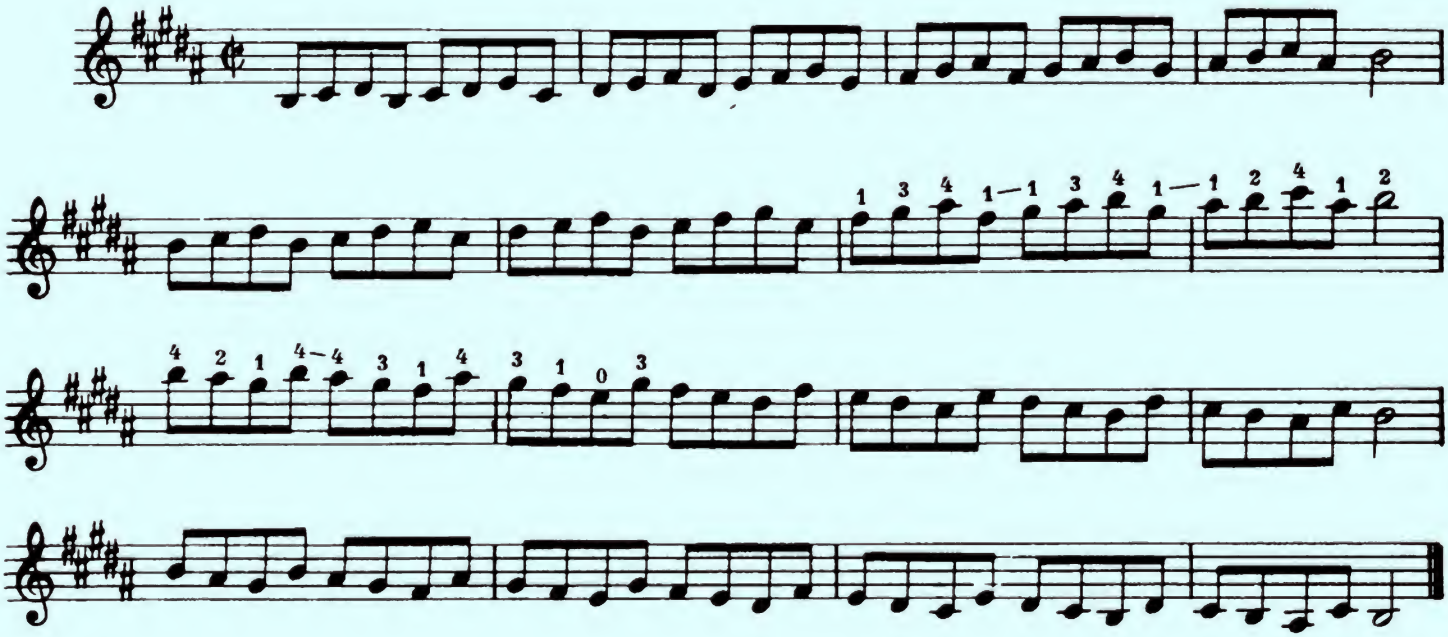


The B Major Scale

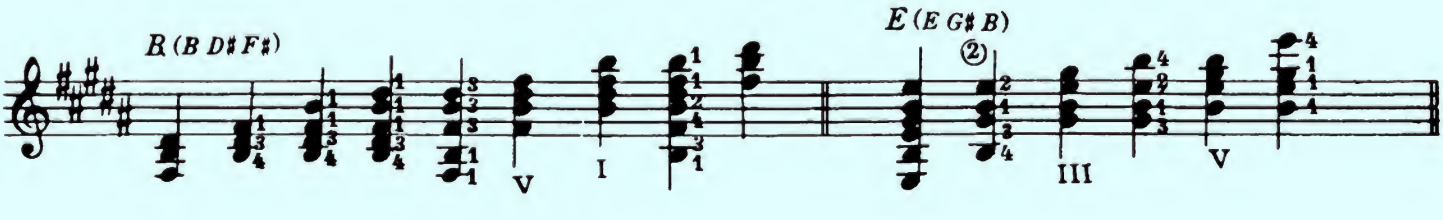
(First Position)

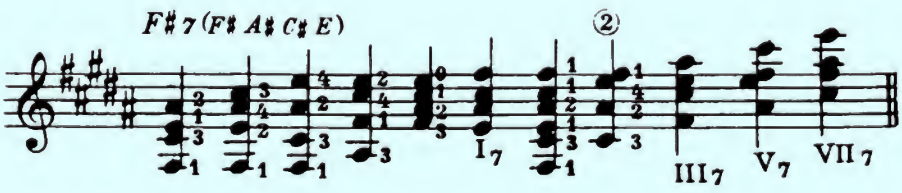


Exercise in the First Position

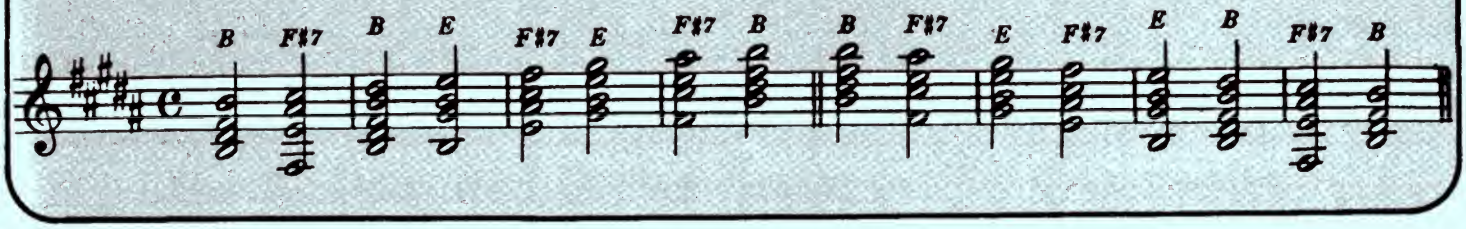


The Chords in the Key of B

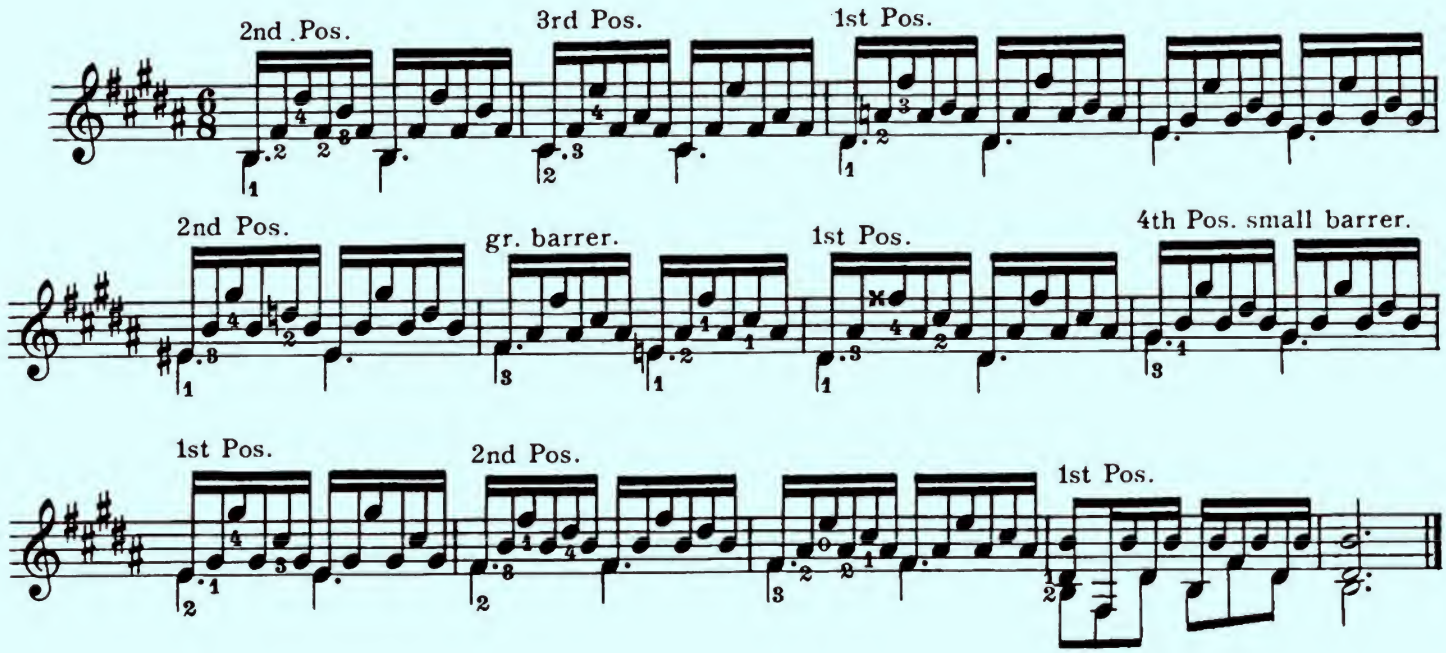




The Harmonized Scale

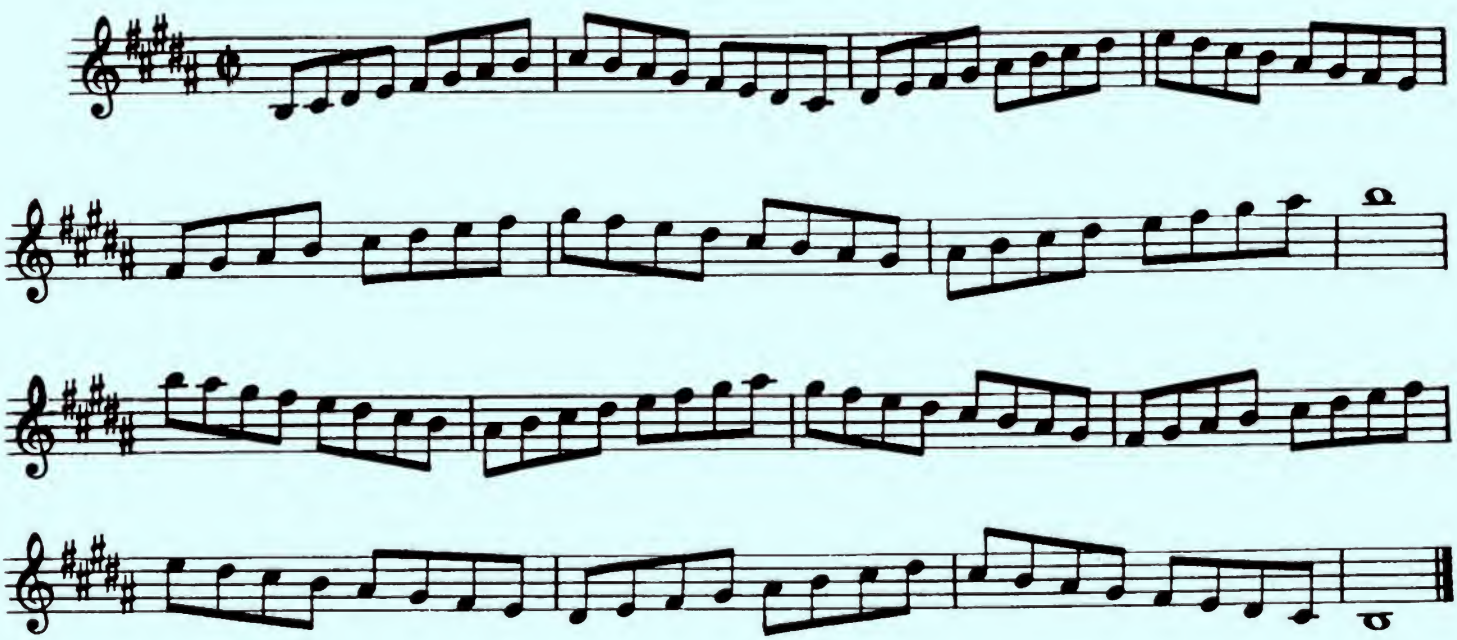


Prelude in B Major



Etude in B

For complete results play the following Etude in the First, Fourth and Sixth Positions.

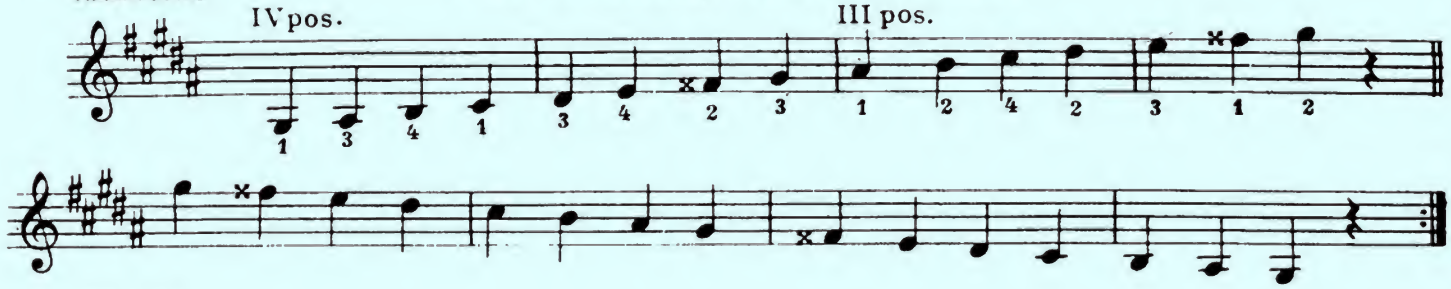


THE KEY OF G-SHARP MINOR

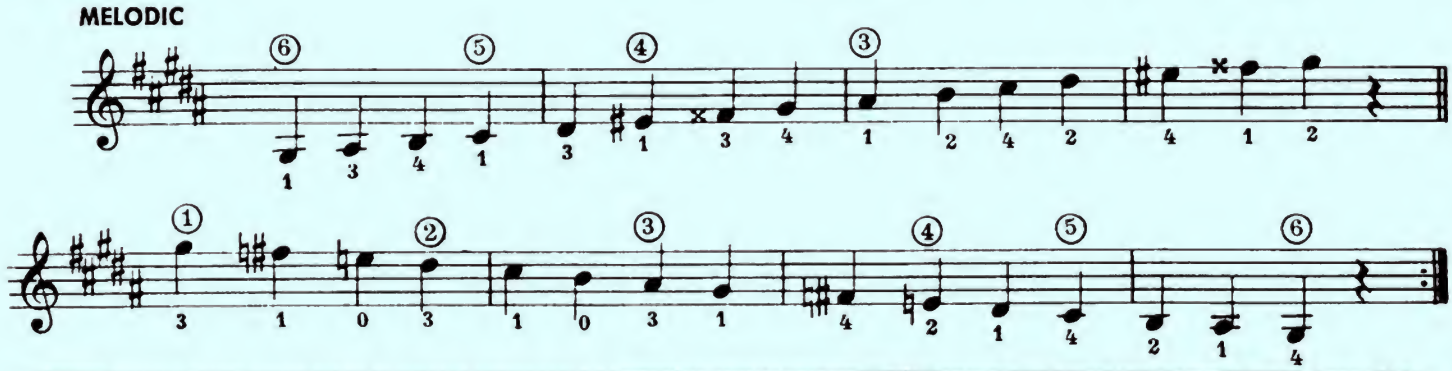
(Relative to B Major)

The G-Sharp Minor Scales

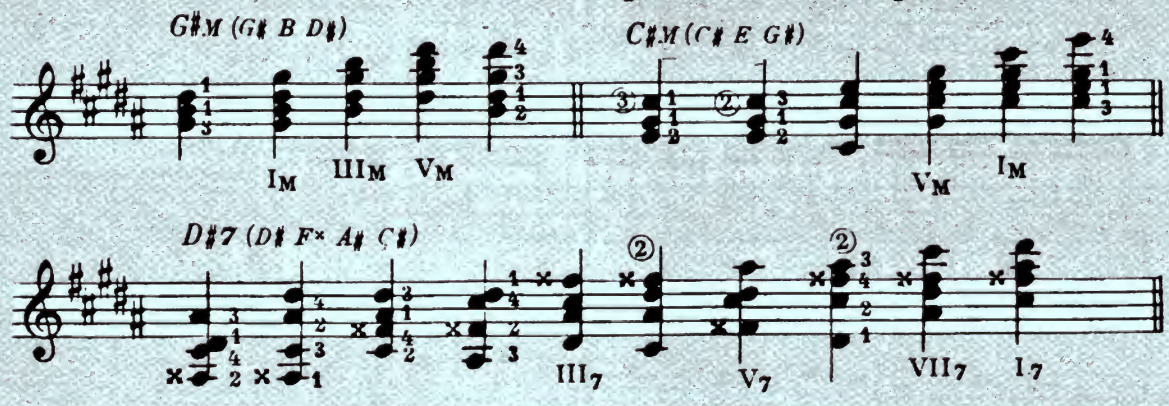
HARMONIC



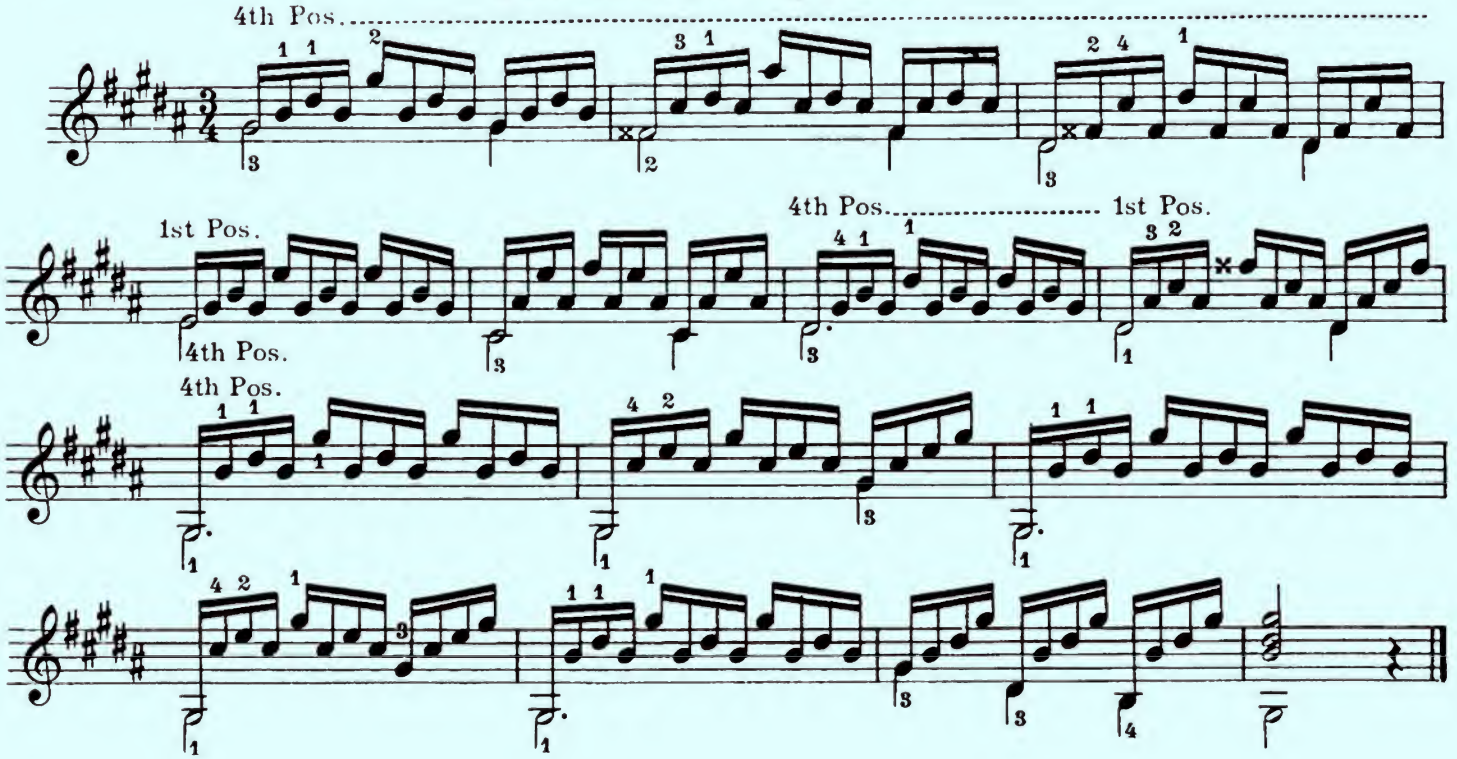
MELODIC



The Chords In The Key of G-Sharp Minor



Prelude in G♯ Minor



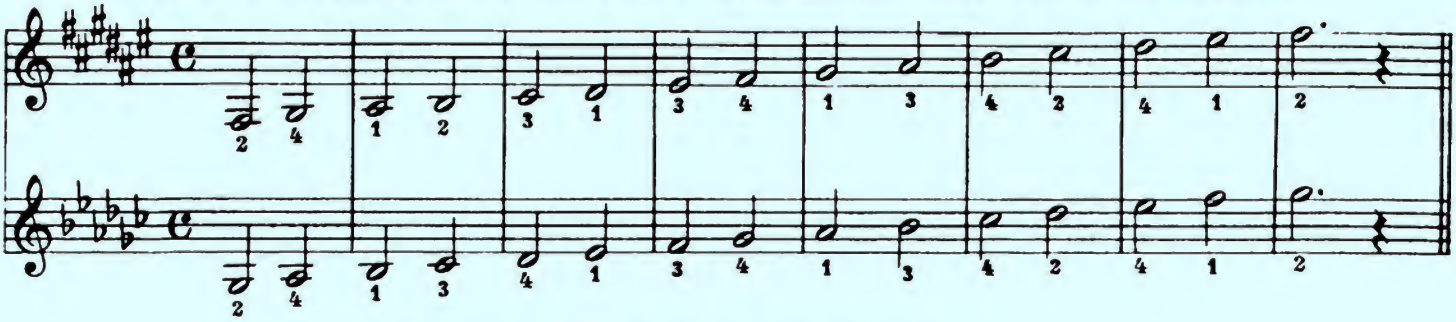
The Keys of F-Sharp and G-Flat Major

They key of **F-Sharp** has six sharps. They are: F♯, C♯, G♯, D♯, A♯ and E♯.

The key of **G-Flat** has six flats. They are: B♭, E♭, A♭, D♭, G♭ and C♭.

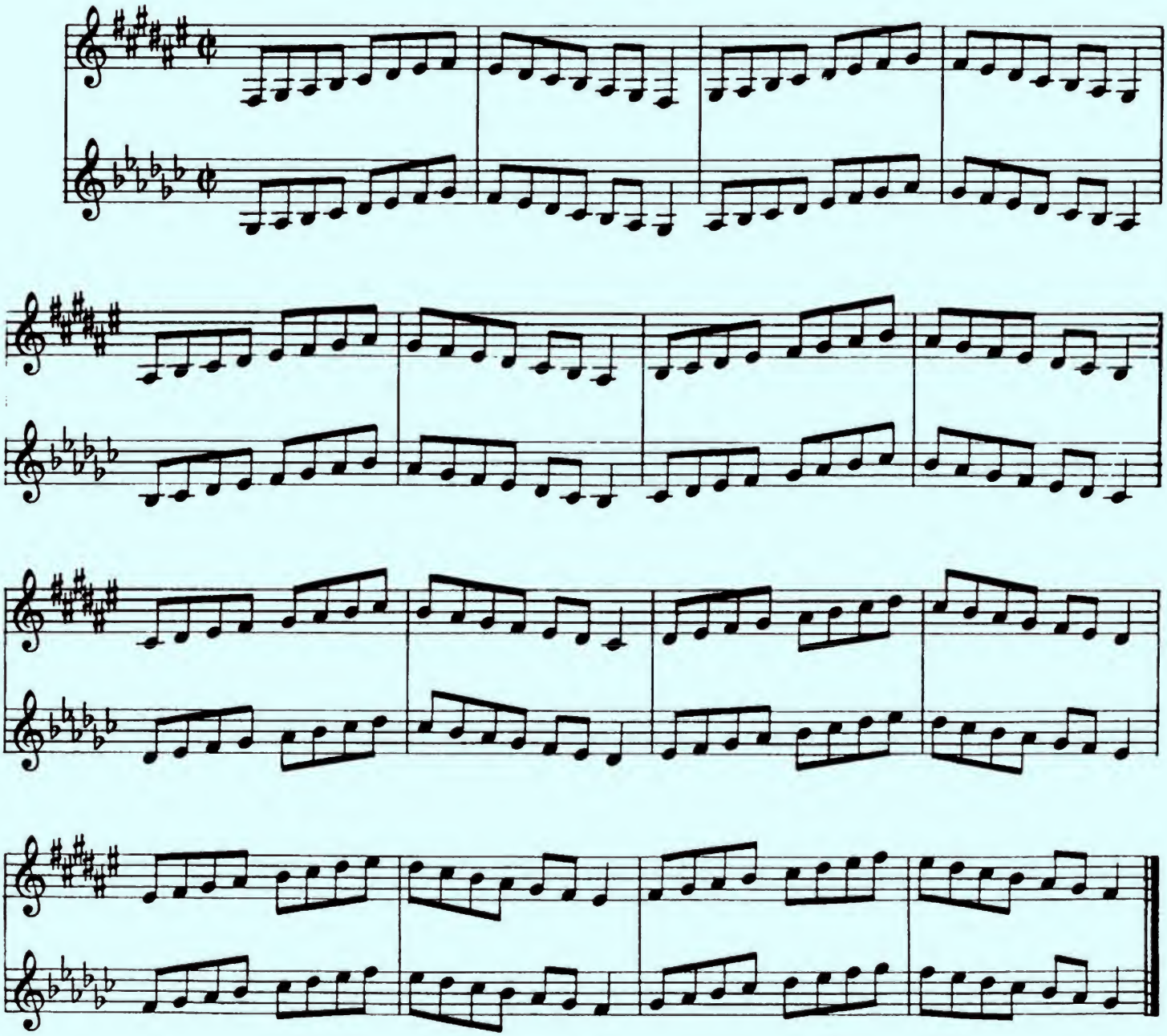
THEY ARE ENHARMONIC KEYS AND WILL BE DEVELOPED TOGETHER.

The F-Sharp and G-Flat Scales in the First Position

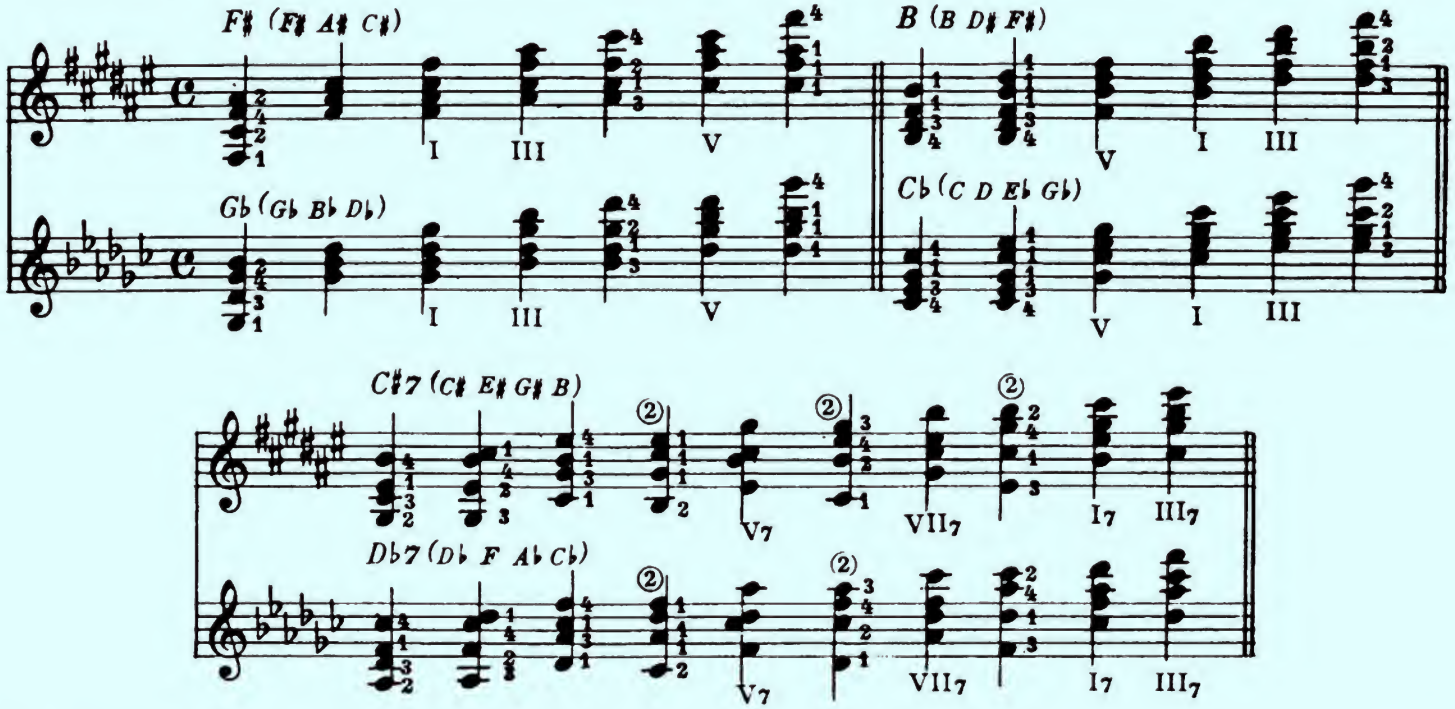


Etude in the First Position

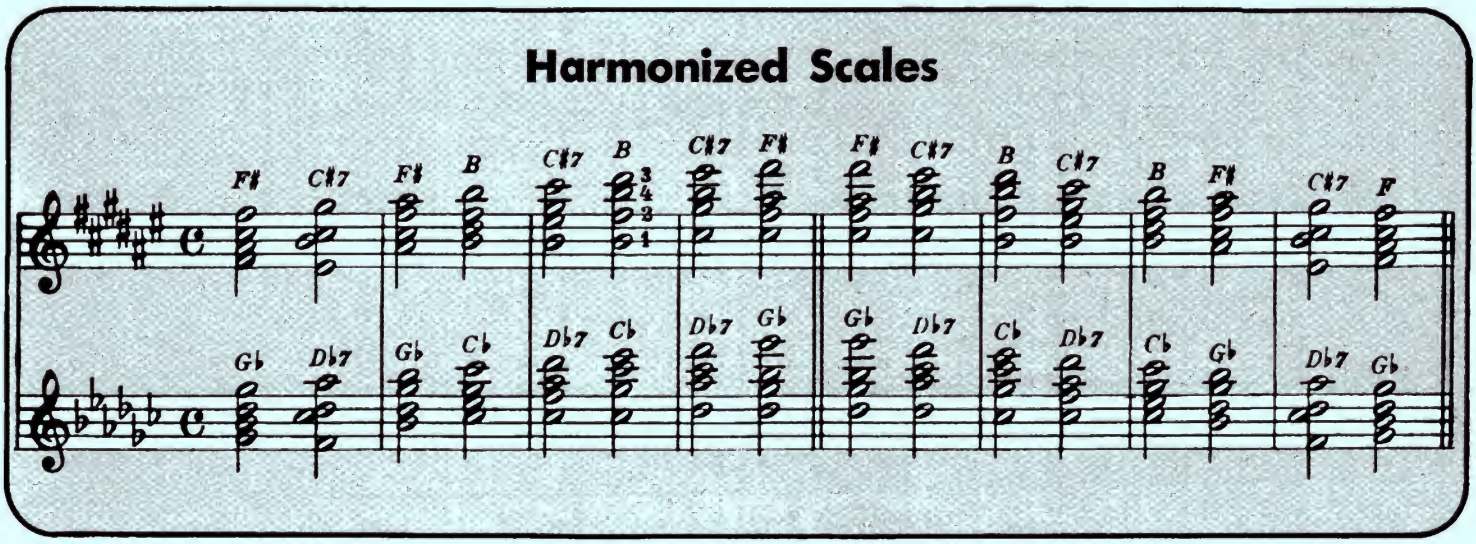
(Play both keys)



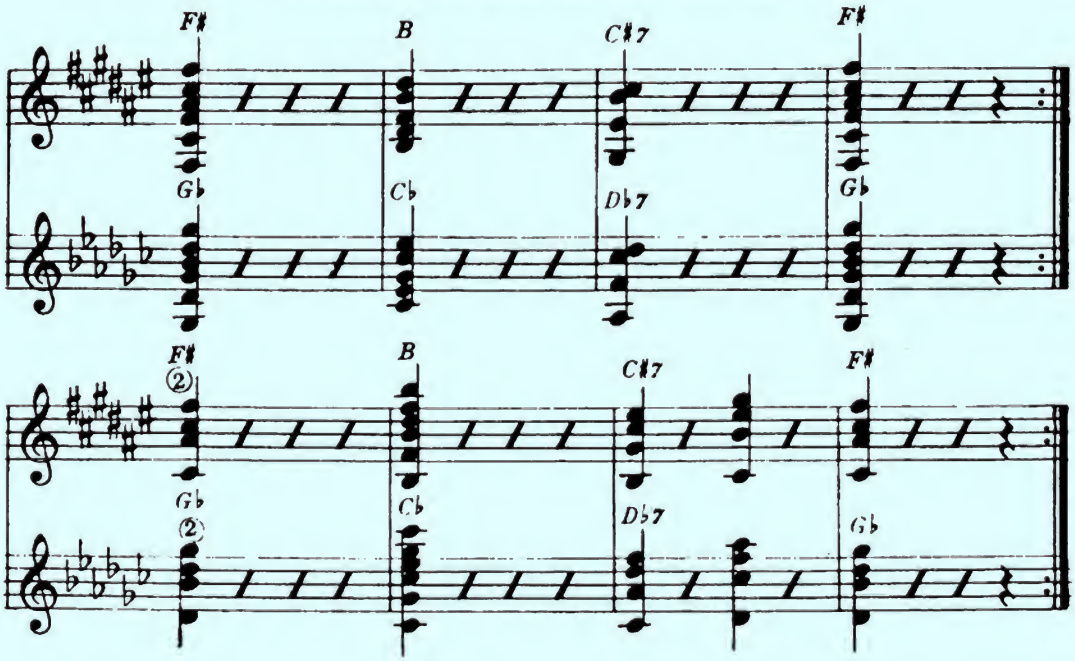
The Chords in the Keys of F-Sharp and G-Flat Major



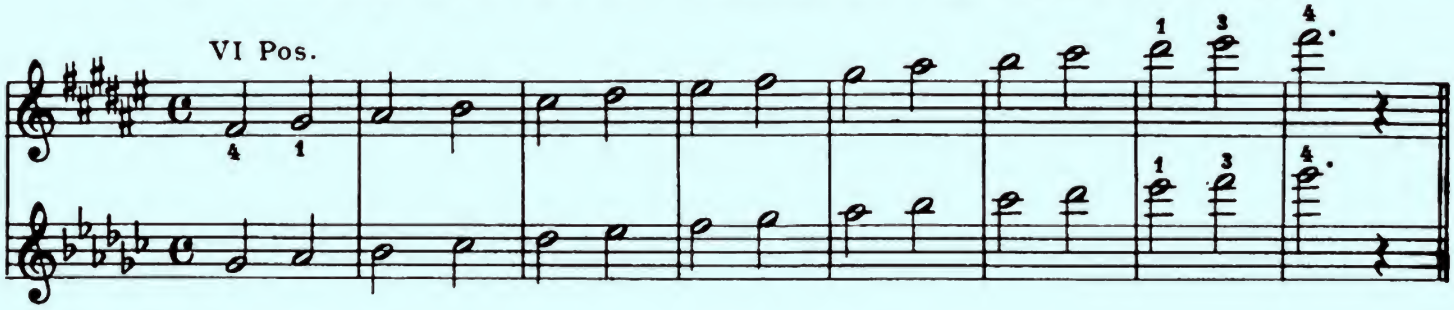
Harmonized Scales



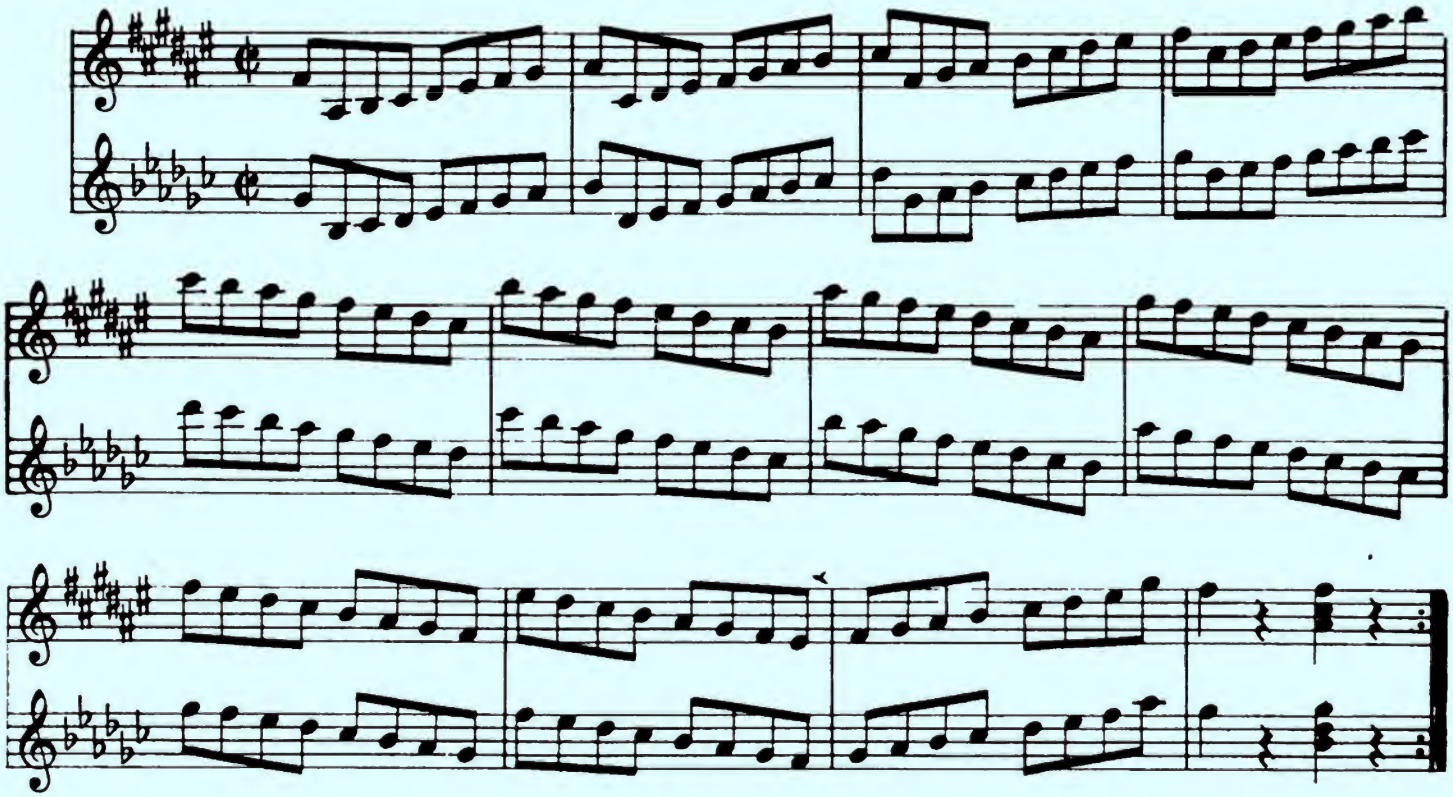
"Accompaniment Chords"



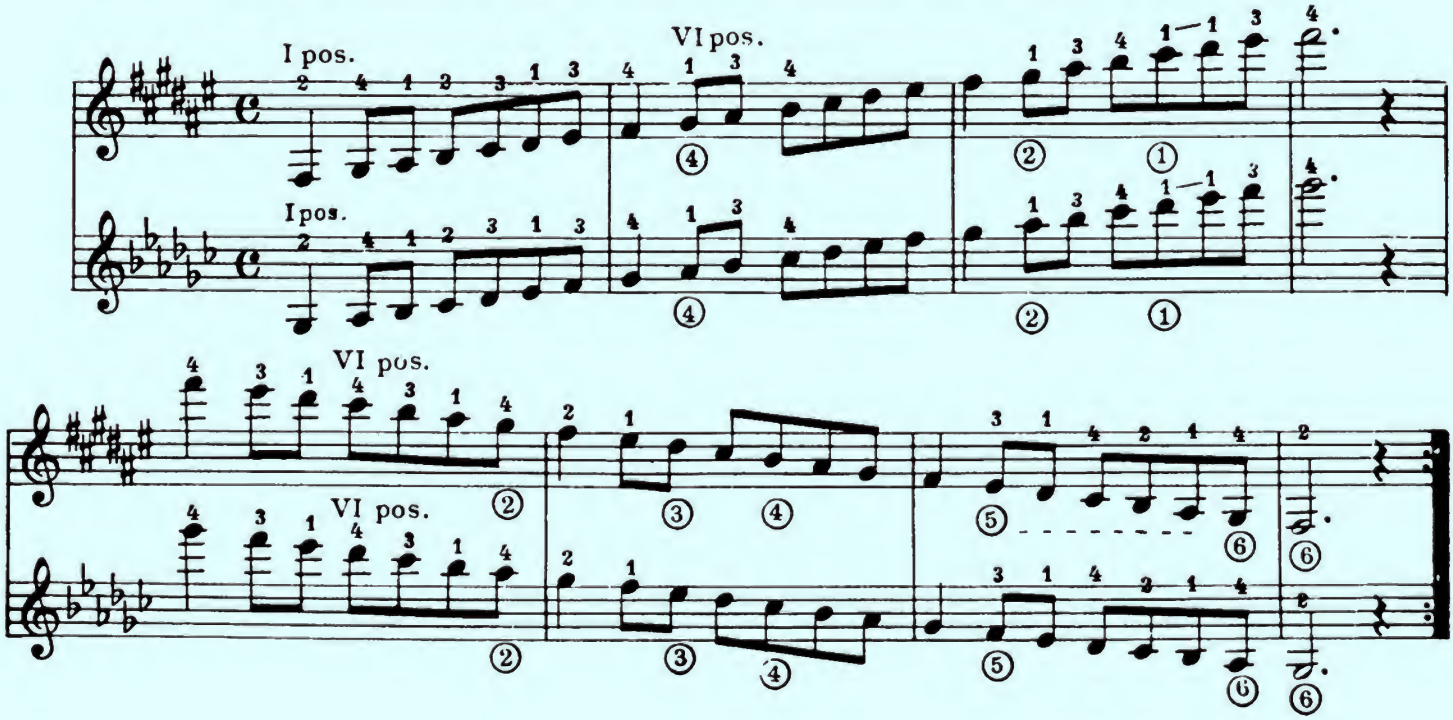
The F-Sharp and G-Flat Scales in the Sixth Position



Sixth Position Etude



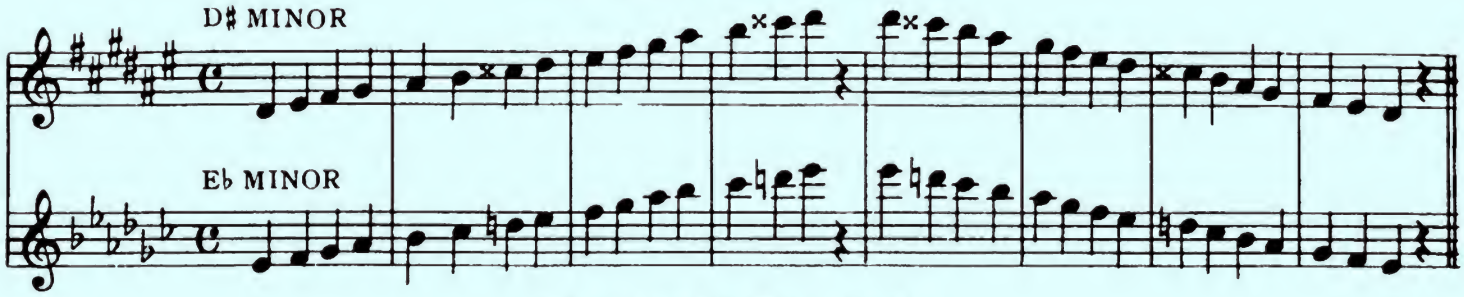
The F-Sharp and G-Flat Scale in Three Octaves



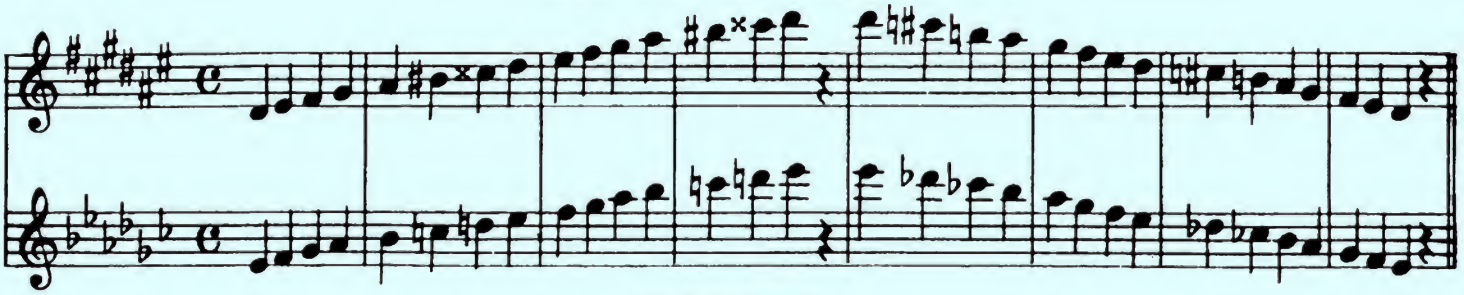
The Keys of D-Sharp Minor and E-Flat Minor

(Relative to F-Sharp and G-Flat Major)

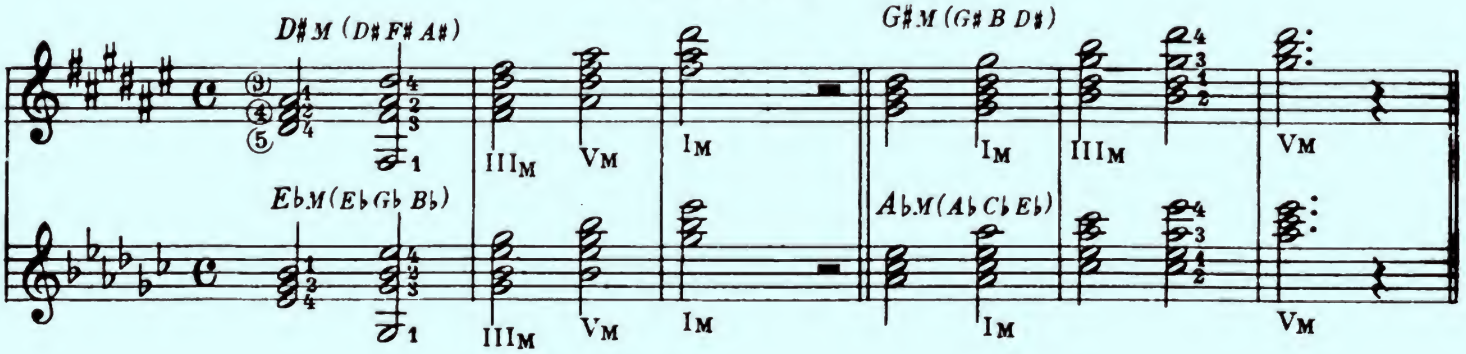
The Harmonic Mode

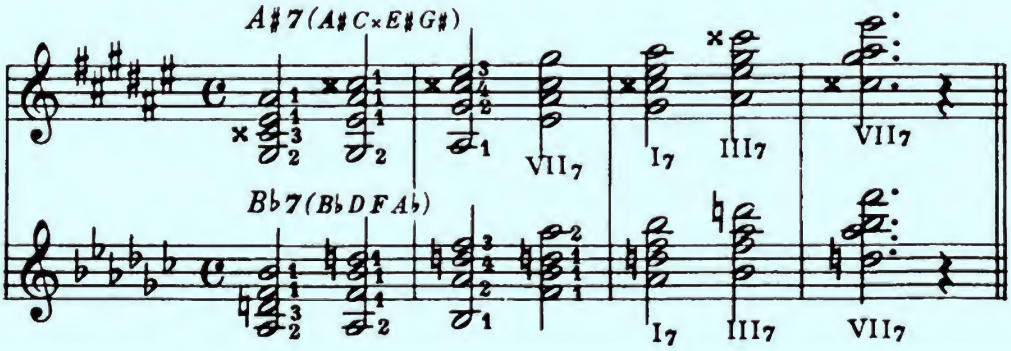


The Melodic Mode

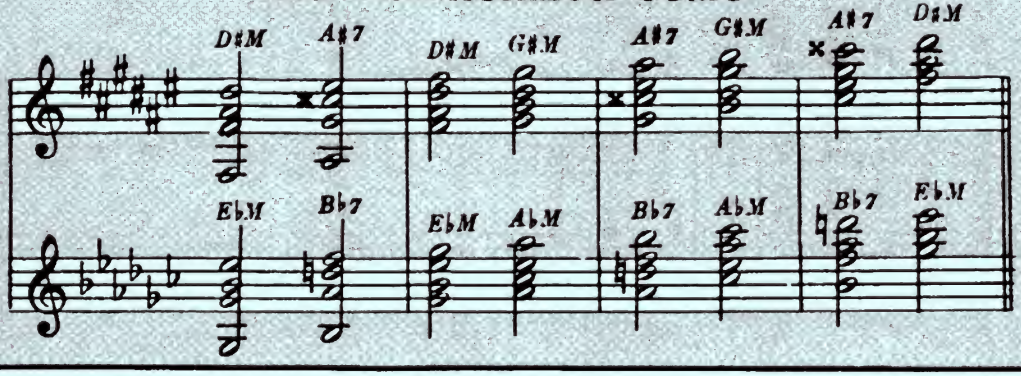


CHORDS

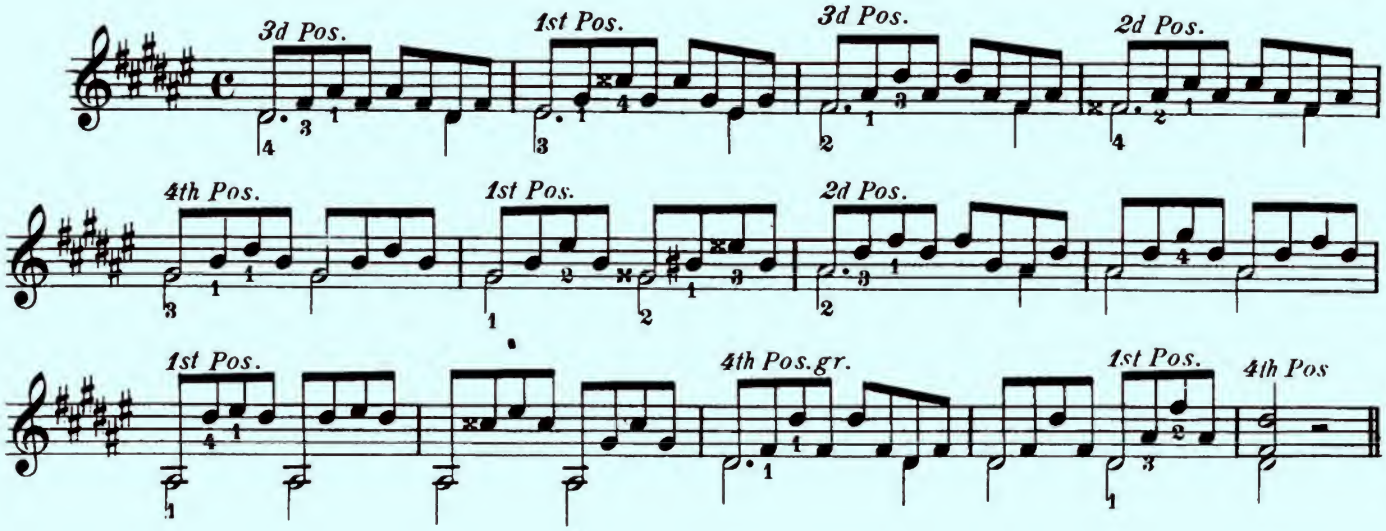




The Harmonized Scale



PRELUDE IN D-SHARP MINOR

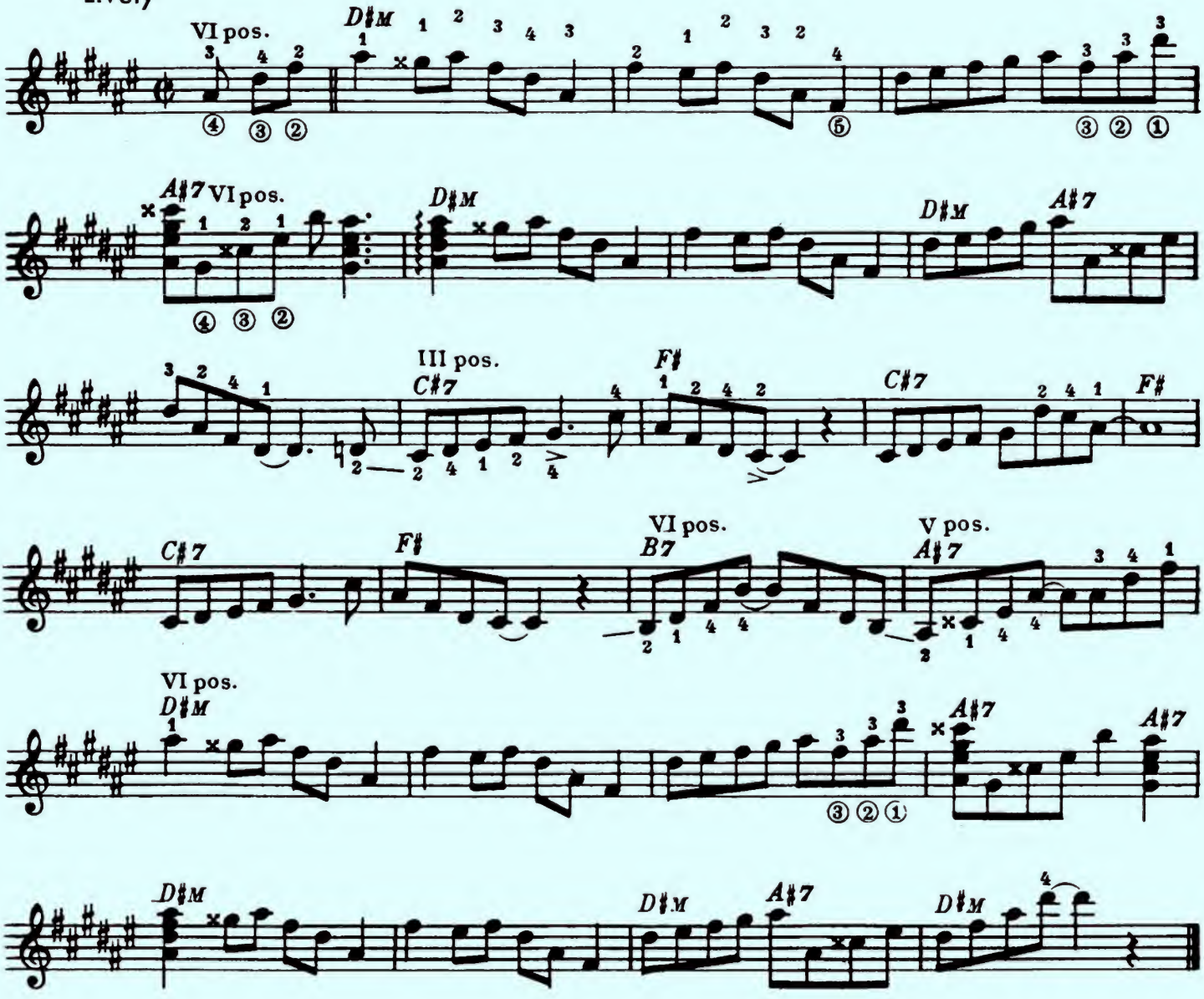


WITCHCRAFT

GUITAR SOLO

Lively

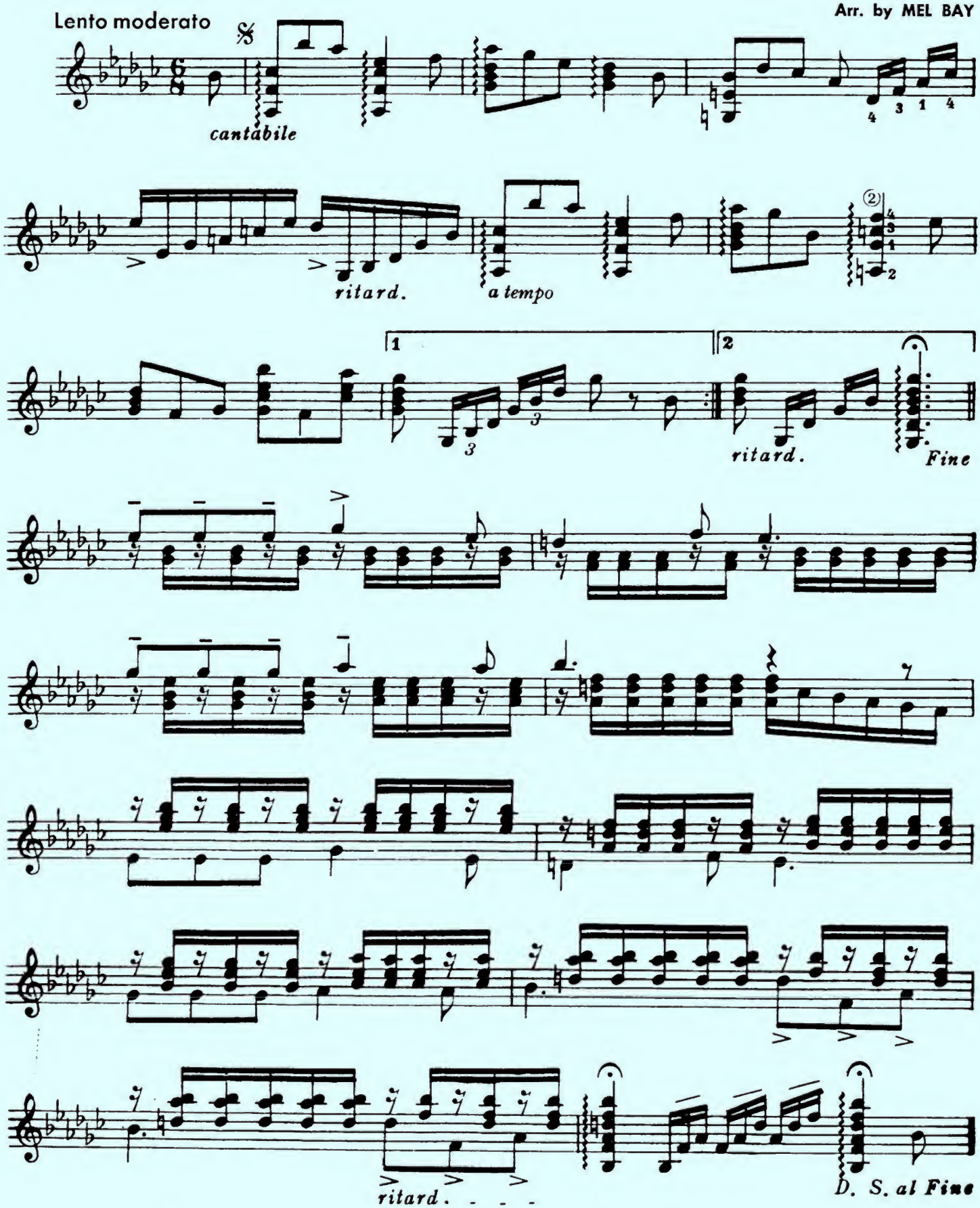
MEL BAY



Flower Song

GUITAR SOLO

LANGE
Arr. by MEL BAY

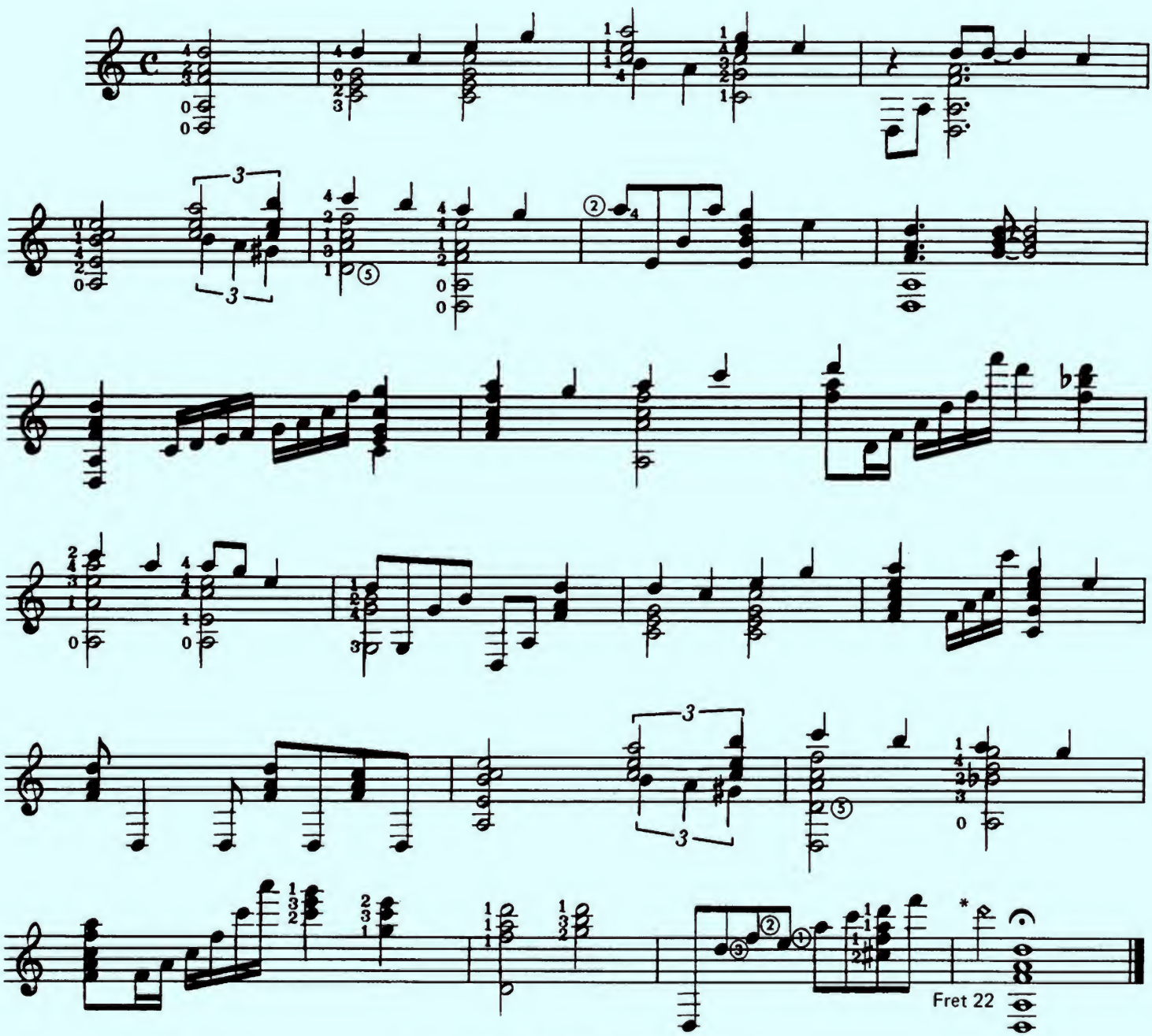


See Mel Bay's
"Johnny Smith Approach To Guitar"

WONDROUS LOVE

Tune 6th String Down To D

EARLY AMERICAN HYMN
Arr. by Bill Bay



Artificial Harmonics

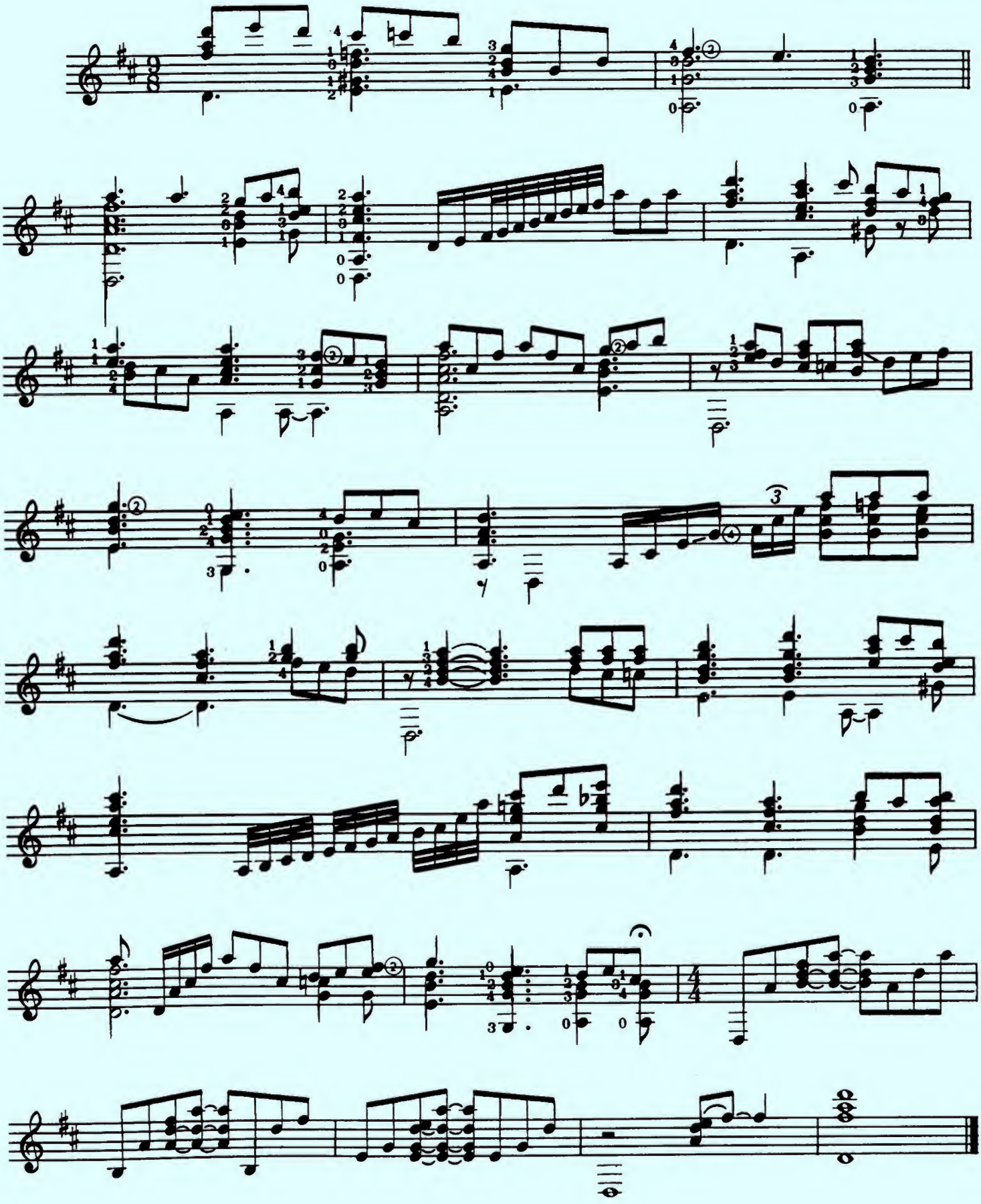
Artifical Harmonics will enable the guitarist to play all notes on the guitar harmonically. They are performed in the following manner.

1. Place the finger of the left hand on the note desired.
2. Place the index finger of the right hand lightly on the string of desired note 12 FRETS ABOVE NOTE TO BE PLAYED.
3. Pluck the string quickly with the Right Hand Thumb stopping the tone with the pointed index finger.

BLESSED ASSURANCE

Tune 6th String Down To Low D

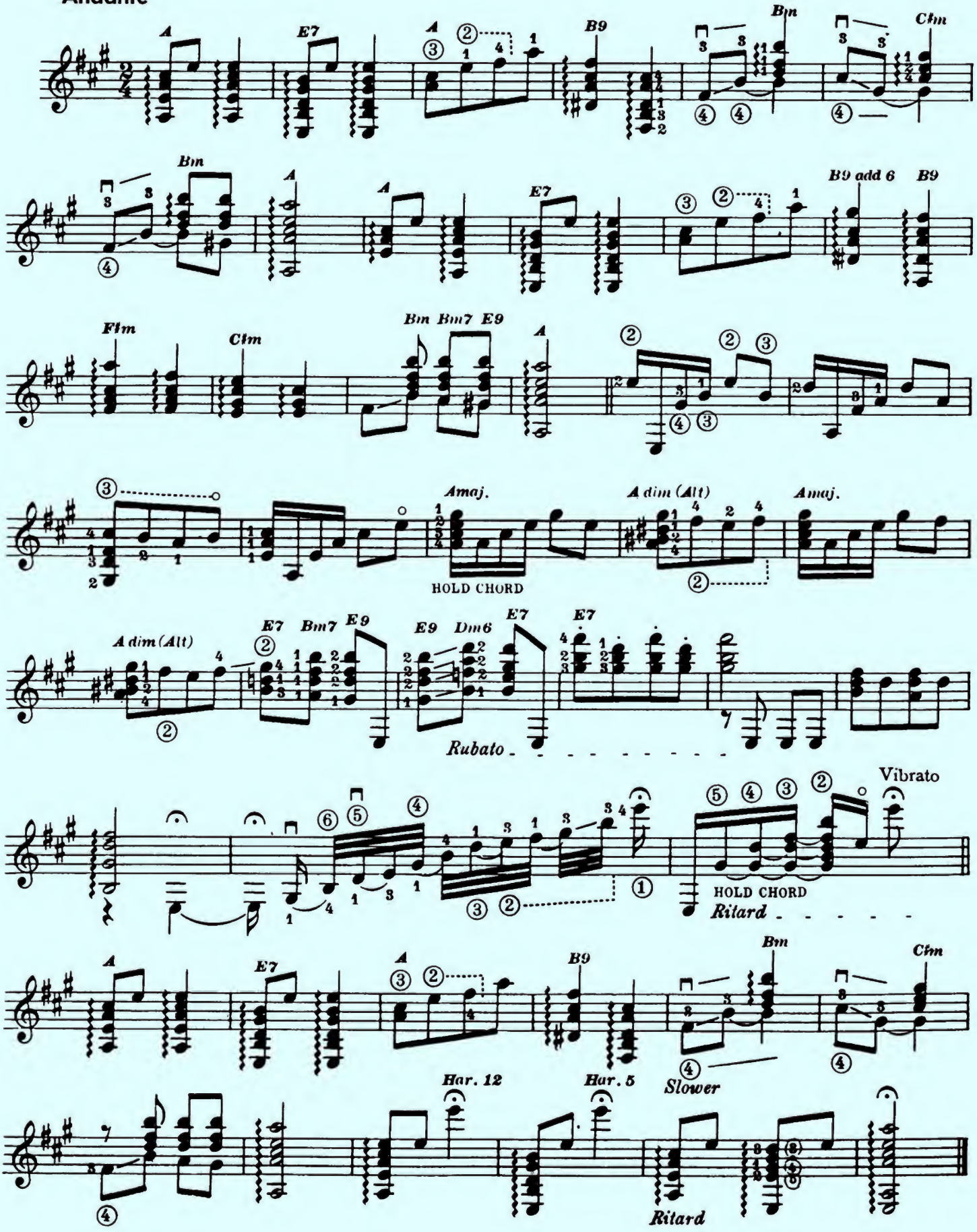
FANNY CROSBY
Arr. by Bill Bay



To A Wild Rose

EDWARD MACDOWELL
Arr. by MEL BAY

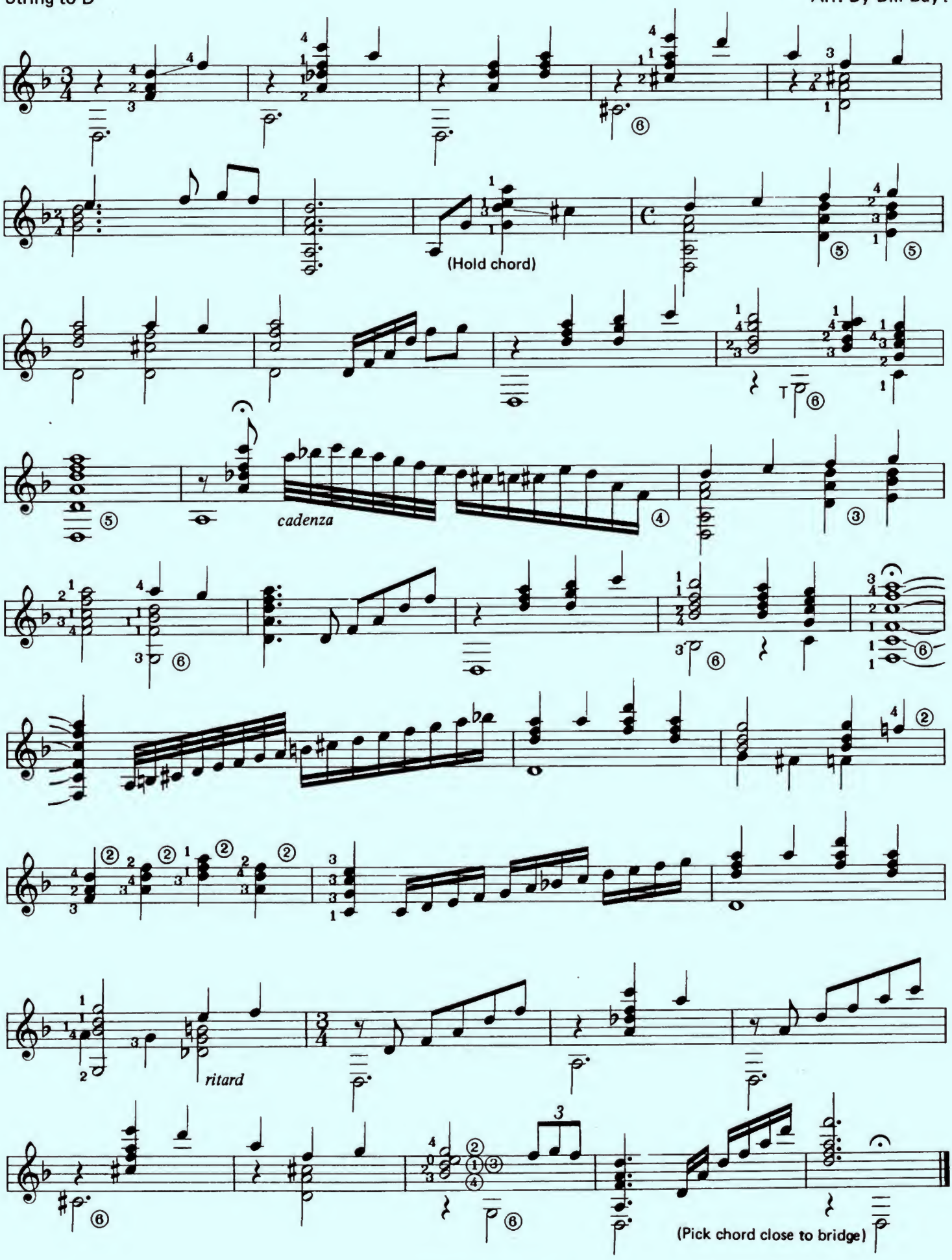
With simple tenderness
Andante



LET ALL MORTAL FLESH KEEP SILENCE

Tune 6th
String to D

Advent Hymn
Arr. By Bill Bay.



121015

LAPPEENRANNAN
MAAKUNTAKIRJASTO

CLASSIC GUITAR METHOD I
CLASSIC GUITAR METHOD II
CLASSIC GUITAR METHOD III
EASYWAY GUITAR "A"
EASYWAY GUITAR "B"
EASYWAY GUITAR "C"
GUITAR CLASS METHOD VOLUME TWO
GUITAR WORKSHOP
JUNIOR GUITAR
COMPLETE MODERN METHOD FOR GUITAR
MODERN GUITAR METHOD I
MODERN GUITAR METHOD II
MODERN GUITAR METHOD III
MODERN GUITAR METHOD IV
MODERN GUITAR METHOD V
MODERN GUITAR METHOD VI
MODERN GUITAR METHOD VII
PRIMER
COMPLETE METHOD FOR CLASSIC GUITAR
BASS GUITAR CHORD CHART
DELUXE ELECTRIC BASS CHORDS
DELUXE GUITAR CHORDS
GUITAR CHORDS
GUITAR CHORD CHART
MELODY GUITAR CHORDS
RHYTHM CHORD SYSTEM
PEDAL STEEL GUITAR CHORD CHART
GUITAR CHORD WALL CHART
FUN WITH ELECTRIC BASS
FUN WITH GUITAR
FUN WITH STRUMS — GUITAR
THE COMPLETE CARCASSI
ELECTRIC BASS VOL. 1
ELECTRIC BASS VOL. 2
JUAN SERRANO/FLAMENCO GUITAR
PEDAL STEEL GUITAR
STEEL GUITAR METHOD VOL. 1
STEEL GUITAR METHOD VOL. 2
AMERICAN HISTORY IN SONG
ANTHOLOGY OF FINGERSTYLE GUITAR
AUTHENTIC BLUEGRASS GUITAR
BASIC FINGER STYLE GUITAR
CHET ATKINS — OFF THE RECORD
CHORD STRUMMIN' GUITAR
CONTEMPORARY SLIDE GUITAR
COUNTRY BLUES GUITAR
COUNTRY DOBRO GUITAR
COUNTRY GUITAR PICKIN'
COUNTRY RAGTIME GUITAR
DELUXE BLUEGRASS/FLAT PICKING GUITAR METHOD
DUELING GUITARS
EZ BLUES GUITAR SOLOS
EZ WAY BLUEGRASS GUITAR SOLOS
EZ WAY PICK & STRUM GUITAR
FLAT-PICKIN' GUITAR STYLES
FOLK GUITAR STYLES
GUITAR TUNINGS & SOLOS
LEARN TO PLAY BLUEGRASS GUITAR
MERLE TRAVIS GUITAR METHOD
TWELVE STRING GUITAR STYLES
BAROQUE GUITAR MUSIC
BEST OF BACH
BEST OF CARULLI
BEST OF GIULIANI
BEST OF SOR
BEST OF TARREGA
CLASSICAL PERIOD GUITAR MUSIC
DELUXE CLASSIC GUITAR ALBUM
EASY CLASSIC SOLOS
ENGLISH LUTE COMPOSERS
FLAMENCO GUITAR STYLES
GREAT CLASSIC SOLOS
GUITAR BAND VOL. I
GUITAR BAND VOL. II
GUITAR DUETS ON CLASSIC THEMES
IMPRESSIONIST PERIOD GUITAR
GUITAR ENSEMBLES
GUITAR VIRTUOSO
JAZZ & COMTEMPORARY GUITAR DUETS
RICHARD PICK FAVORITE SOLOS
RENAISSANCE LUTE MUSIC
ROMANTIC PERIOD GUITAR

SELECTED GUITAR SOLOS
SOLO FOLIO NO. 1
SOLO FOLIO NO. 2
SOLO GUITAR
TONY MOTTOLA GUITAR STYLES
BASS GUITAR IMPROVISING
BLUES GUITAR STYLES
BLUES LEAD GUITAR METHOD
EZ WAY BOOGIE & BLUES GUITAR
EZ WAY ROCK GUITAR
NEW SOUNDS FOR ELECTRIC BASS
ROCK GUITAR IMPROVISING
ROCKIN' RHYTHMS FOR YOUNG GUITARISTS
BASS GUITAR POSITION STUDIES
PLAY BASS FROM CHORDS
DELUXE GUITAR ARPEGGIO STUDIES
DELUXE GUITAR SCALE BOOK
GUITAR FINGERBOARD HARMONY
GUITAR CHORD WRITING BOOK
GUITAR IMPROVISING VOL. 1
GUITAR IMPROVISING VOL. 2
GUITAR POSITION STUDIES
GUITAR TAB BOOK
GUITAR TECHNIC
JAZZ GUITAR VOL. 1
JAZZ GUITAR VOL. 2
JOHNNY SMITH APPROACH GUITAR I
JOHNNY SMITH APPROACH GUITAR II
DELUXE GUITAR CHORD PROGRESSIONS
DELUXE GUITAR PRAISE BOOK
GOSPEL GUITAR
GUITAR HYMNAL
SACRED GUITARIST
HYMNS FOR CLASSIC GUITAR
CHILDRENS GUITAR HYMNAL
EASYWAY CHRISTMAS GUITAR
GUITAR CHRISTMAS CAROLS
TONY MOTTOLA HOLIDAY GUITARS
SOUNDS OF CHRISTMAS FOR GUITAR
100 EZ FLATPICKING GUITAR SOLOS
EZ WAY "HOW TO TUNE A GUITAR"
EZ WAY FINGERSTYLE GUITAR SOLOS
EZ WAY COUNTRY STYLE GUITAR
GEORGE VAN EPS "HARMONIC MECHANISMS"
FLATPICKING GUITAR SONGBOOK
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RICK FOSTER MORE HYMNS FOR CLASSICAL GUITAR
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JAZZ GUITAR SCALES
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IVOR MAIRANTS' COMPLETE GUITAR EXPERIENCE
JUAN SERRANO CONCERT FLAMENCO SELECTIONS
101 ROCK GUITAR LICKS
101 FINGERSTYLE GUITAR LICKS
FIDDLE TUNES AND BREAKDOWNS FOR DOBRO
CLASSICAL GUITAR DUETS IN 1ST AND 2ND POSITIONS
CLASSICAL GUITAR SOLOS IN 1ST AND 2ND POSITIONS
DELUXE JAZZ AND ROCK BASS METHOD

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